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London: Published July 1st 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

FRONT ELEVATION OF THE GREAT TEMPLE OF ABOO-SIMBEL.

THE

HOLY LAND,

Syria, Danura, Arabia, Egypt, & Babia.

AFTER LITHOGRAPHS BY LOUIS HACHE.

FROM DRAWINGS MADE ON THE SPOT BY

David Roberts, R.A.

WITH HISTORICAL DESCRIPTIONS BY

WILLIAM BROCKEDON, F.R.S.

VOL. V.



GREAT GATEWAY, LEADING TO THE TEMPLE OF KARNAK, THEBES.

NEW YORK.

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FRONT ELEVATION OF THE GREAT TEMPLE OF ABOO-SIMBEL.

FRONTISPIECE TO VOL. V.

THIS additional view of the façade of the Great Temple of Aboo-Simbel has been chosen by Mr. Roberts in further illustration of the subject.

Descriptions, as far as the limit of our text allows, have been given of the various parts and aspects of this stupendous excavation and sculpture from the living rock; as well as of the original discovery of its existence by Burckhardt, the first access to its interior by Belzoni, and the further exposure of a part of its façade to its base by Mr. Hay. The effect of this wonderful Temple upon travellers who have been fortunate enough to visit it has been, without exception, of the same impressive character. Warburton, in "The Crescent and the Cross," says:—"Here, at the Temple of Osiris, a space of about one hundred feet in height is hewn from the mountain, smooth, except for the reliefs. Along the summit runs a frieze of monkeys, in long array; then succeed a line of hieroglyphics and some faintly-carved figures, also in relief; and then four colossal giants, that seem to guard the portal. They are seated on thrones, which form, with themselves, part of the living rock, and are about sixty feet high. One is quite perfect, admirably cut, and the proportions accurately preserved; the second is defaced as far as the knee; the third is buried in sand to the waist; and the fourth has only the face and neck visible above the Desert's sandy avalanche. The doorway stands between the two central statues."

On entering, the traveller finds himself in a Temple which a few days' work might restore to the state in which it was left three thousand years ago. The dry climate and its extreme solitude have preserved the most delicate details from injury; besides which it was hermetically sealed by the Desert for thousands of years, until Burckhardt discovered it, Belzoni penetrated it, and Mr. Hay cleared away the protecting sands.

A vast and gloomy hall, such as Eblis might have given Vathek audience in, receives you, in passing from the flaming sunshine into that shadowy portal. It is some time before the eye can ascertain its dimensions, through the imposing gloom; but gradually there reveals itself, around and above you, a vast aisle with pillars formed of eight colossal giants, upon whom the light of heaven has never shone. These images of Osiris are backed by enormous pillars, behind which run two great galleries, and in these torchlight alone enabled us to peruse a series of sculptures in relief, representing the triumphs of Remeses II. or Sesostris. The painting which

once enhanced the effect of these spirited representations is not dimmed, but crumbled away; where it exists, the colours are as vivid as ever.

This unequalled hall is one hundred feet in length, and from it eight lesser chambers, all sculptured, open to the right and left. Straight on is a low doorway, opening into a second hall, of similar height, supported by four square pillars; and within all is the adytum, wherein stands a simple altar of the living rock, in front of four large figures seated on rocky thrones. The inner shrine is hewn at least one hundred yards into the rock; and here, in the silent depths of that great mountain, these awful idols, with their mysterious altar of human sacrifice, looked very pre-Adamitic and imposing. They seemed to sit there waiting for some great summons which should awaken and reanimate these "kings of the earth who lie in glory, every one in his own house."

The Temples of Ipsamboul both date from the time of Remeses II., whose history is deeply indebted to the stony chronicles which the chisel wrote therein.

GRAND GATEWAY LEADING TO THE TEMPLE OF KARNAK, THEBES.

TITLE VIGNETTE TO VOL. V.

THIS stupendous gateway, which is covered with the most elaborate sculpture within and without, is situated on the western side of the grand inclosure that surrounded the whole of the sacred buildings known as Karnak; it was a wall of sunburnt bricks, which may yet be traced. This vast gate is one of two in that wall by which the inclosure was formerly entered; they are of immense height, from seventy to eighty feet, and are, from the richness of their sculptured decorations as well as brilliancy of colour, most striking and impressive. At this gate terminated the grand avenue of Sphinxes which extended from Luxor to Karnak, a distance of four miles.

What must have been the impression given by the glories of these temples on entering this sacred inclosure when Thebes was in its greatness! It can only be imagined, by those who have contemplated the ruins. How overwhelming must have been the effect of the Great Temple itself: its vast extent; the beauties of the smaller temples by which it was surrounded; the elaborate enrichments, decorations, and paintings; the sacred character too of the edifices thus enclosed in the midst of the vast city of Thebes, whose antiquity is concealed in impenetrable remoteness, yet rich in historical associations,—these temples, raised by the mightiest of her Pharaohs, the abode of the most wise and profound of those who “were cunning in all the learning of the Egyptians.”

Directly facing the dromos is a propylon, which led by a lateral entrance to the Great Hall of Columns, beyond which, on the right, the vast Obelisks still point to the “blue serene.” Within the gateway of our view is a smaller gate, on the side of which is recorded, in the language and character of the Egyptians, the taking of Jerusalem by Shishak, king of Egypt, during the reign of Rehoboam, the son of Solomon.

This view, which is taken from the line of ruined Sphinxes in the foreground of the colossal gateway, and at right angles with the great Temple, presents its lateral appearance, throughout the entire length, from the great propylon to the Obelisks, and offers one of the most impressive views of the ruins of Karnak.

GROUP OF NUBIANS AT WADY KARDASSY.

THIS group stood to be sketched at the request of Mr. Roberts whilst he was at Kardassy. Their dress generally consists of a loose cotton sheet wrapped round them, each to his fancy disposing of it as he feels it to be most convenient, or thinks it most elegant. They are seldom unarmed, and their weapons are a spear and a small knife, or dagger, which they wear attached to their left arms immediately above the elbow. The target and the long swords, which some of them bore, are not so generally used in Nubia as in Dongola and Abyssinia, where they are made; they were brought expressly to tempt our Artist to buy them. The sword is of very rude workmanship, and the target, which is ball-proof, is made of the hide of the rhinoceros. The Nubians all wear charmed bands around their arms or necks, which they readily dispose of, or anything else that they possess, to a purchaser.

There is a peculiar head-dress often worn by the men, which has no prototype, like that of the women, among the ancient Egyptians. This remarkable tie and trim of their hair has the appearance of a cap, for it is tied in a large tuft on the top of the head, but left thick and matted below the tie, and trimmed round with the precision of an inverted wooden bowl. The turban, worn only by a few, was probably adopted from their conquerors, the Arabs.

In all Mr. Roberts's intercourse with these wild people, he found them brave, generous, and confiding; and those among them, who choose to go to Cairo and there act as servants, are relied upon as the most faithful that can be obtained in the valley of the Nile.

Roberts's Journal.



David Roberts. R. A.

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GROUP OF NUBIANS AT WADY KAFDASEY



David Roberts R. A.

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FRAGMENT OF THE GREAT COLOSSUS AT THE MEMNONIUM, THEBES.

FRAGMENT OF THE GREAT COLOSSUS AT THE MEM- NONIUM, THEBES.

It has been found impossible to reconcile what exists of this Temple with the account given by the ancients of the form, character, and exact *locale* of the famous Memnonium. If the enormous statues of Dami and Shami, the northernmost of which is, unquestionably, the Memnon of Strabo, were as he states in a building called the Memnonium, or placed like the statues before the great propylon of Luxor, this structure must have been destroyed since his time, as well as the Temple of which it formed a part. Various remains are found, and the plan of a vast structure may be traced, which will bear out the statement of Strabo. What, then, is the building now called the Memnonium? Some profound investigators have agreed to consider it as the tomb of Osymandias. It has also been called the Ramseion, which Mr. Birch, whilst he adopts it, says is a hybrid Greek term for the Egyptian Ei-en Ramos, or abode of Ramses, and has been applied to a magnificent pile of buildings called by Hecataeus the tomb of Osymandias, and by more recent writers the Memnonium. There are many reasons, he adds, for believing it to be either this famous tomb, or else modelled upon it. But others look upon it as the palace, or palace-temple, of Remeses III., or Sesostris (antiquaries have not yet settled whether Remeses II. or III. is the Sesostris of the Greeks), the greatest of Egyptian monarchs, whose monuments decorated Egypt and Asia from the rock-temples of Aboo-Simbel to the tablets hewn in the rock near the road between Ephesus and Sardis.

The great propylon of this Temple is in ruins, the lower part only has some remains of the records of the victories of Sesostris; and little exists of what was probably not inferior to the Temple of Karnak. The figures on the columns in this view were typical of Osiris, though portraits of Remeses—a practice of the Pharaohs to place their own resemblances on the figures of their gods. This fragment of the Temple, with a portion of a lateral corridor of circular columns, with capitals of the budding lotus, is a beautiful and picturesque object.

The fragment of a statue of Remeses II. is, however, the great wonder of the Memnonium. Hecataeus says that it was the largest in Egypt. It was formed of one stupendous mass of syenite, or granite, from the quarries near Assouan, or Syene, and represented the king seated on a throne, with his hands resting on his knees. Its foot, judging from the fragments, must have been nearly eleven feet in length and four feet ten inches in breadth. The figure measures from the shoulder to elbow twelve feet ten inches, twenty-two feet four inches across the shoulders, and fourteen feet four inches from the neck to the elbow. It has now been overthrown, and the colossal fragments lie scattered round the pedestal.

If it be a matter of surprise how the Egyptians could transport and erect a mass of such dimensions, the means employed to destroy it are scarcely less extraordinary. Had gunpowder been known it might easily have been effected: it is as probable that they knew the force of gun-cotton, which would have been even more efficacious.

The throne and legs are reduced to small fragments, but the upper part, thrown back upon the ground, lies still in the position in which it probably fell. No wedge-marks or indications of slow destruction appear; and if such means had been used, it is probable that the destroyers would have begun at the top, in places of less resistance; but here the force of disruption was applied in the middle or lower part of the figure, and, though we were ignorant of the means, there is little doubt that an explosive force was used. The figure on the head and in the pedestal are the work of the Arabs, who cut out the pieces for millstones. Its destruction was, perhaps, coeval with the time of the Persians.

No idea can be conveyed of its gigantic size, it probably exceeded, when entire, nearly three times the solid contents of the great obelisk at Karnak, and weighed nearly nine hundred tons.

Birch's Historical Notices.

Wilkinson's Egypt and Thebes.

FORTRESS OF IBRIM, NUBIA.

THIS Vignette represents the fortress from a nearer point of view, and admirably exhibits the bold headland, which is crested with the ruins of walls, towers, and defences; but it contains few relics of antiquity, and those a mixture of Egyptian and Roman, of a late date and in bad style: a stone building, with a cornice and projecting slab intended for the globe and asps; and the capital of a Corinthian column of Roman date. A block used in building the outward wall bears the name of Tirhaka, an Ethiopian king, who ruled in his capital of Naputa, now El Berkel. In the rock below Ibrim are some small painted grottoes, bearing the names of Thothmes I. and III., and of Amunoph III., and of Remeses II., of the eighteenth dynasty, with statues in high relief at the upper end.

Nothing can be imagined more lonely as an abode than this fortress—the Nile and the sun are the only things that appear to move there; and there is no water except what is obtained from the river. From its elevated situation the look-out is only over desolate mountains and an arid desert; sometimes, but rarely, a boat from Lower Egypt brings a traveller from a far distant country on his way to Wady Halfa, that he may be enabled to report on his return that he had visited both cataracts of the Nile. When the banks of the Nile were more thickly inhabited, and more frequent intercourse took place with Ethiopia and Abyssinia, Ibrim was a place of some importance: traces of habitations beyond the walls, and of an extensive necropolis, are evidence of a population more proportionate to its situation as a frontier fortress.



David Roberts, R.A.

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FORTRESS OF IBRIM, NUBIA.



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APPROACH TO THE FORTRESS OF IBRIM.

APPROACH TO THE FORTRESS OF IBRIM.

“THIS fortress,” says Mr. Roberts, “approaches more in appearance to those of the Moslems, which I have seen in Spain, both in situation and in regularity of form. It is built on the very brink of a precipice like that of Ronda, and flanked at intervals with square towers of hewn or squared stone. The whole is now in a ruined condition, and, I believe, totally deserted. We did not see a human being near it.”

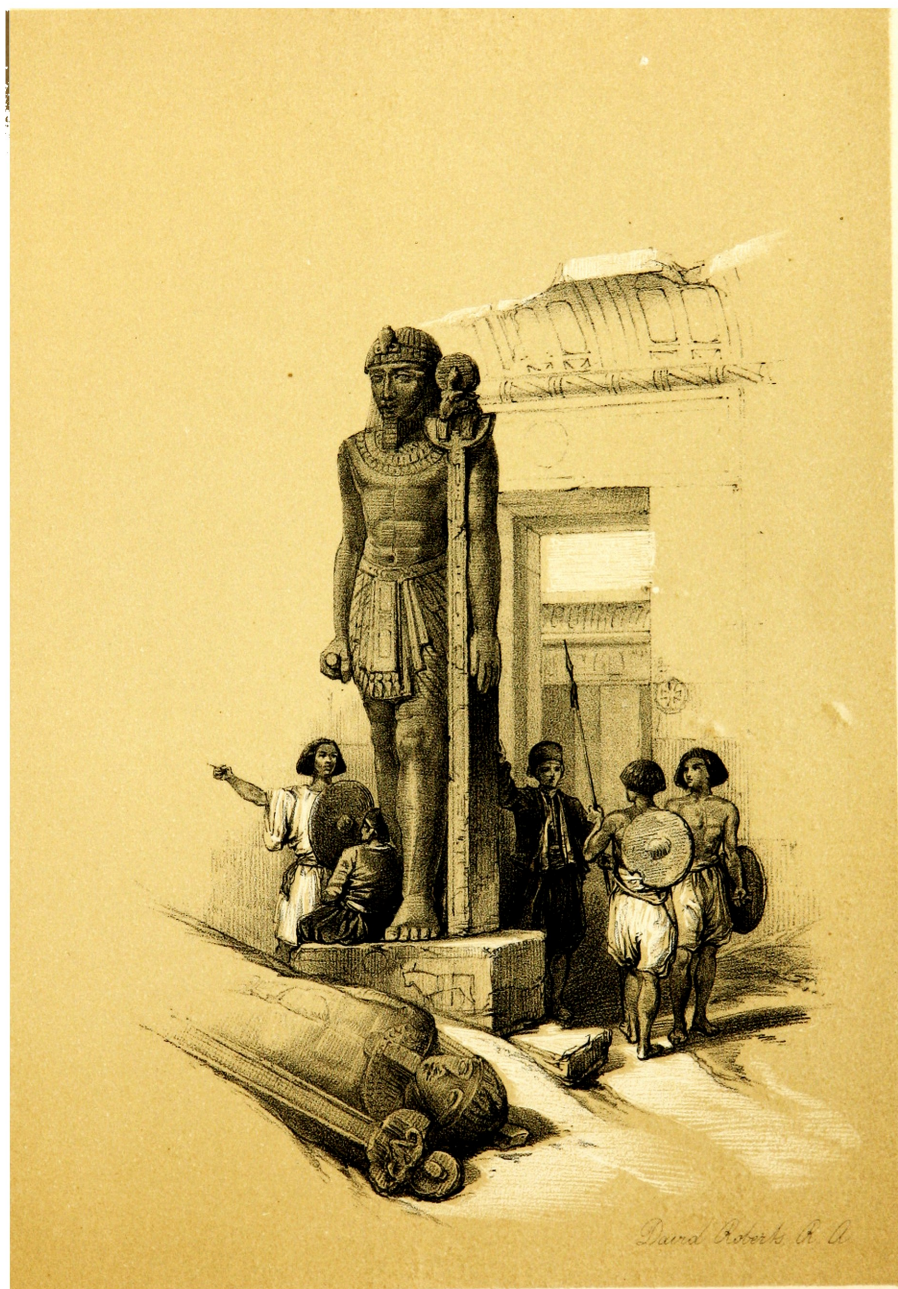
Its height above the river is from two hundred to three hundred feet, and its look-out is over the arid sands of the desert and naked and desolate mountains. It is supposed to be the *Primis Parva* of the ancients—a station which Petronius, the Prefect of Egypt under Augustus, occupied and garrisoned after he had made a successful expedition against the Queen of the Ethiopians, Candace. The Romans, however, never attempted to pursue their conquests farther to the south on the Nile. Candace, knowing that the Roman Legions had been sent from the Thebaïd into Arabia, took advantage of their absence and marched an army upon Syene, now Assouan, and destroyed the garrisons of Elephantina and Philæ. To revenge this insult, Petronius not only repulsed them, but, with his disciplined troops, pursued the army of Candace into her dominions, and drove them beyond her capital, Naputa, to take refuge in the deep recesses of her country. On his return he left a strong force at Primis, to keep the Ethiopians in check; but this was not long continued: the defeat which they had received from the Romans was a lesson not easily forgotten; and, at length, the station was abandoned, and they withdrew from a garrison so remote.

The place is now deserted and in ruins, though it was not many years since Ibrahim Pacha was besieged there by the Memlooks, whom he had driven out of Egypt. He had taken up his position there, when they endeavoured to cut him off, but, owing to its great natural strength, he maintained it several months against their utmost efforts. The besiegers intercepted their provisions, and they were reduced to severe privations. At length relief came from Lower Egypt, the Memlooks fled, entered Dongola, murdered its sovereign, and established there the residue of a military power, which scarcely ever had a parallel in history. Before or after the siege of Ibrim nearly every Memlook was sacrificed to the cruel but necessary policy of Mehemet Ali.

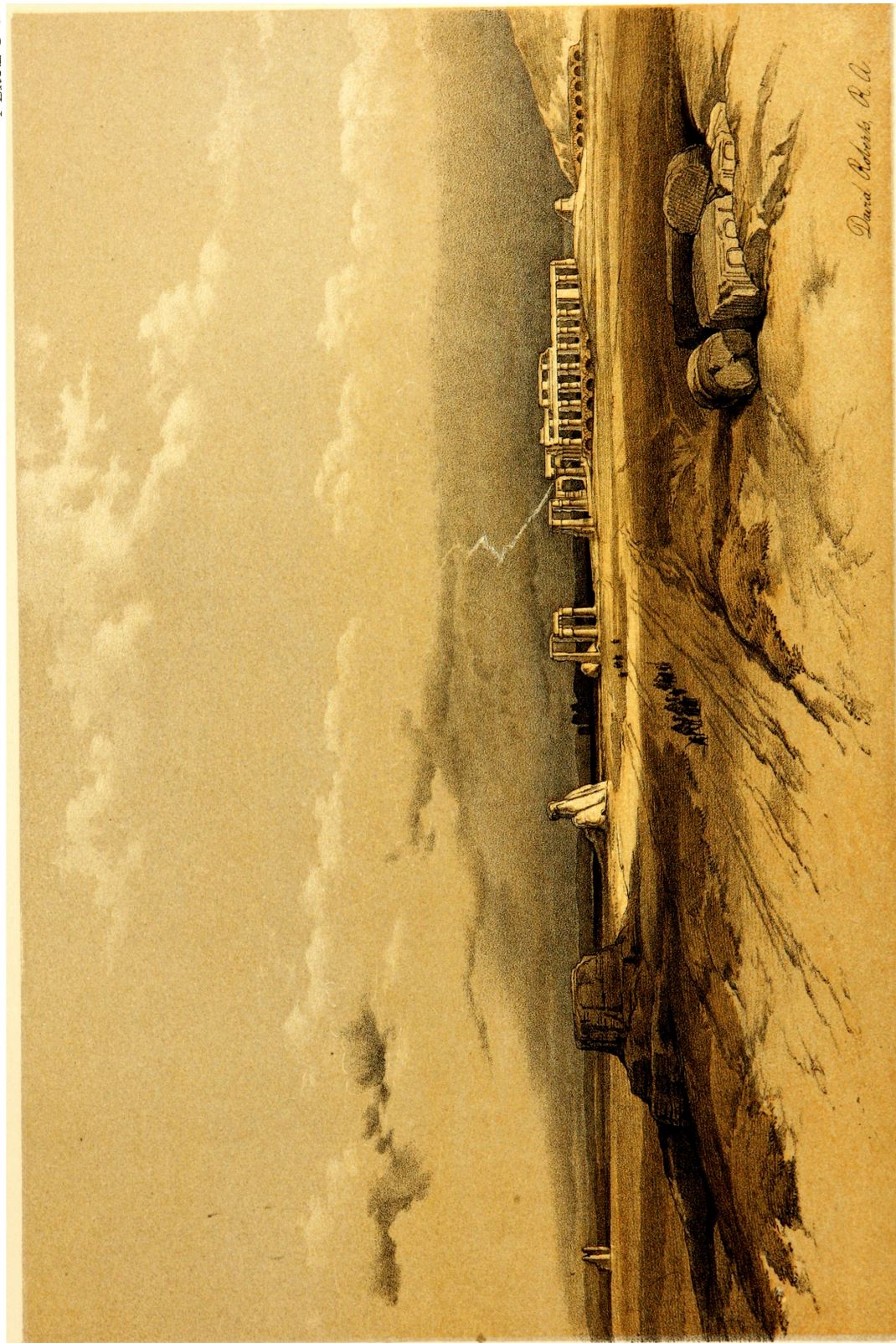
Mr. Roberts has in this scene introduced the boat of the Nile, to show the manner in which the boatmen reef the large sail by ascending the yard. When the boat is about to put up for the night, a stake is driven into the ground, by which it is secured. In descending the river these huge sails are lowered and slung midships, forming an awning across the decks. The boat itself is allowed to float down with the current, unless the wind against it is fresh enough to require that it be tracked or rowed.

COLOSSI AT WADY SABOUA.

IMMEDIATELY in front of the propylon originally stood two fine colossal figures: these were at the end of the avenue of Sphinxes, while two others stood at the commencement of the dromos. Each bore in his left hand a symbolical staff, surmounted with a ram's head and disk. The hair on each of the Colossi is arranged in the Nubian or Berber fashion, bound with a fillet, in front of which is the asp. The dress around the loins is gathered in front, unlike that which is usually observed in the Ptolemaic, or lower periods. Both of these statues have fallen, but our Artist has placed one standing, to show the symmetry of its form. Each statue is fourteen feet in height, and about five feet across the shoulders. The Sphinxes of the avenue have the head of Osiris instead of that of the ram, which monstrous emblem is more frequently employed to represent intellectual power.



COLOSSI AT WADY SABOUA.



David Roberts, R.A.

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RUINS OF THE MEMNONIUM, THEBES.

RUINS OF THE MEMNONIUM, THEBES.

THE palace and temple of Remeses II. is erroneously called the Memnonium. There is, however, reason to believe that it was the Memnonium of Strabo, and that the title of Miamum, or Mai-Amun, attached to the name of Remeses II., being corrupted by the Romans into Memnon, became the origin of the word Memnonium, or Memnonia, since we find it again applied to the buildings at Abydus, which were finished by the same monarch. A remarkable circumstance connected with the name is the belief that this and other monuments so called had been built or finished by the Ethiopians.

For symmetry of architecture and elegance of sculpture there is no doubt that these ruins may vie with any other monument of Egyptian art. No traces are visible of the dromos that probably existed before the pyramidal towers, which form the façade to its first hypæthral area—a court whose breadth of one hundred and eighty feet exceeded its length by forty feet; but a double avenue of columns on either side extended from the towers to the second entrance, which was made by a flight of steps. On one side of these was the great Colossus of the Memnonium.

The second area is about one hundred and forty feet by one hundred and seventy feet, having on the south and north sides a row of Osiride pillars, connected with each other by two lateral corridors of circular columns. Three flights of steps, one in the centre, the others lateral, lead to the end corridor of this court: the centre flight has on each side a black granite statue of Remeses II. seated, the bases of the thrones being cut to fit the talus of the ascent. Behind these columns, and on either side of the central door, is a limestone pedestal, which probably supported the figure of a lion or the statue of a king: thence three entrances open into the grand hall, each strengthened and beautified by a sculptured doorway of black granite; and between the two first columns of the central avenue, a pedestal supported on either side another statue of the king. Twelve massive columns form a double line along the centre of this hall, as at Karnak, and eighteen of smaller dimensions, to the right and left, complete the total of the forty-eight which supported its solid roof, studded with stars on an azure ground. To the hall, which measures one hundred feet by one hundred and thirty-three feet, succeeded three central and six lateral chambers, indicating by a small flight of steps the gradual ascent of the rock on which the edifice is constructed. Only two of the nine central apartments now remain, each is supported by four columns, and measures about thirty feet by fifty-five feet; but the vestiges of their walls and the appearance of the rock, which has been levelled to form an area round the exterior of the building, point out their original extent. The sculptures, much more interesting than the architectural details, have suffered still more from the hand of the destroyer; and of the many curious battle-scenes which adorned its walls four only now remain. These paintings are among the most interesting relics in Egypt, and they are fully

described in Sir Gardner Wilkinson's most valuable Work on Modern Egypt and Thebes.

The desolate scene represented by Mr. Roberts enables the observer to trace the order of the successive parts of this once splendid structure, in the above account drawn from Wilkinson's Work. A connexion, there cannot be a doubt, once existed between the figures seen on the left, the vocal Memnon and his companion, and the present ruins of the Memnonium-Ramseion, or tomb of Osymandyas, by whichever name it is acknowledged. Vast masses have disappeared altogether between Damy and Shamy and the ruined propylon.

The drawing shows the whole range of country to the base of the Libyan chain.

Wilkinson's Egypt and Thebes.

PERSIAN WATER-WHEEL, USED FOR IRRIGATION IN NUBIA.

THIS clumsy apparatus is supposed to have been introduced into Egypt after the Persian invasion by the followers of Cambyses. The ignorance of the Egyptians under the Pharaohs of any aid to irrigation more effective or less laborious than the *shadoof*, is not more remarkable than the continuance of the latter means to the present time, except in Nubia, and on its borders.

The Persian water-wheel consists of a long endless rope or chain to which jars are attached, which, passing over a wheel, are inverted and made to discharge the water with which the ascending jars are filled into a trough, at as great an elevation as the cultivator requires or can obtain. Motion is given to this wheel by bullocks; it has not yet occurred to the Nubians to use the waters of the Nile as the motive power for raising their supply, which is so often done in the European rivers. Such apparatus, however, as that used in Upper Egypt and Nubia is still used in Spain, and called a *norria*; it was introduced probably from the East.

When the Nile is low, says Wilkinson, the land is irrigated by water-wheels which are the pride of the Nubian peasant; even the endless and melancholy creaking of these clumsy machines is a delight to him which no grease is ever permitted to diminish. The wealth of an individual is estimated by the number of these machines. In a hot climate like Nubia they prefer to employ oxen in the arduous duty of raising water, instead of using the pole and bucket of the *shadoof*: but for these water-wheels the poor Nubian is heavily taxed, by the Government. He has few wants, but every effort to supply these is taxed and such claims are enforced on his date-trees as food, and his water-wheels as a mean of cultivation, that he is often driven from the soil to seek service in a menial station at Cairo.



PERSIAN WATER-WHEEL, USED FOR IRRIGATING NUBIA



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A GROUP AT THE ENTRANCE OF THE TEMPLE OF AMUN, AT GOORNA, THEBES.

A GROUP AT THE ENTRANCE OF THE TEMPLE OF AMUN AT GOORNA, THEBES.

THIS ruin of the Temple of Amun at Goorna is merely adopted as the *locale* for a group of Turco-Egyptians, such as the traveller often meets in the valley of the Nile. The central figure is an officer of the Pacha, making a visit to collect tribute, or to listen to complaints of mal-administration. He is visited by the Sheik of the village, who stands near him, behind whom is an attendant; the officer is ready to decide, not so much upon the justice of a case submitted to him, as to arguments accompanied by bribes. This makes such an appointment profitable, and it is usually obtained by a bribe, or given to a favourite, to reward him by a means of becoming rich, without regard to the injustice which it is almost certain will attend his administration. Old men of the village form picturesque groups on such and similar occasions around the functionary, who, when he has learned from the Sheik or others the cases likely to come before him,—how he can make the most by his decisions, who can best pay him or bribe best to evade just payment, or suffer best the injustice about to be inflicted in enforcing unjust claims, and thus fleece the poor wretches subjected to such ministers of *justice*; having learnt all this,—he is ready to receive the complaining parties. Such is the general character of these visits; they are frequent, and strikingly characteristic of law, or the abuse of it, in Egypt.

But such scenes are presented, and groups formed, by causes less painful to reflect upon. Sometimes the principal people of a village meet to receive a stranger, or listen to the teller of a story; but, however formed, the group never fails to be highly picturesque in costume with ample draperies: muffled figures, and attitudes as effective from their gestures, positions, and habits, as any painter could arrange for study, and offer materials for the sketch-book, which renew to the artist, or excite in the untravelled stranger, impressions of Eastern manners and character which no mere inventor could produce. On the left in the group here sketched is an Arab woman, dressed in the *boorcho*, or face-veil, which conceals all but the eyes, and leaves the imagination to supply that beauty which rarely exists in the face itself. Near her are two children, one an Arab boy, in the costume of childhood seen in the lower parts of the valley of the Nile, the other in the dress of a richer class or better condition of society.

The ruins in which this scene is laid would be grand and striking in any other place than in proximity with the great Temples of Karnak, Luxor, and Medinet Abou. The Temple of Amun at Goorna, on the western bank of the Nile, was one of the most northern of the Temples of Thebes, in what was called, in the time of the Ptolemies, the Libyan suburb; and, though less ancient than Karnak, it was dedicated to Amun

by Osirei, and completed by his son Remeses II. The place can scarcely be traced amidst the mounds and ruins of Arab hovels. Though so little remains of this Temple, it is full of interest to the Egyptian antiquary, from the inscriptions which are still found and read among its hieroglyphics.

THE ISLAND OF PHILÆ BY SUNSET.

THERE is no object on the Nile so beautiful as the Island of Philæ, with its temples and trees seen amidst the wild desolation of the vast rocks which here bound the river above the first cataract of the Nile.

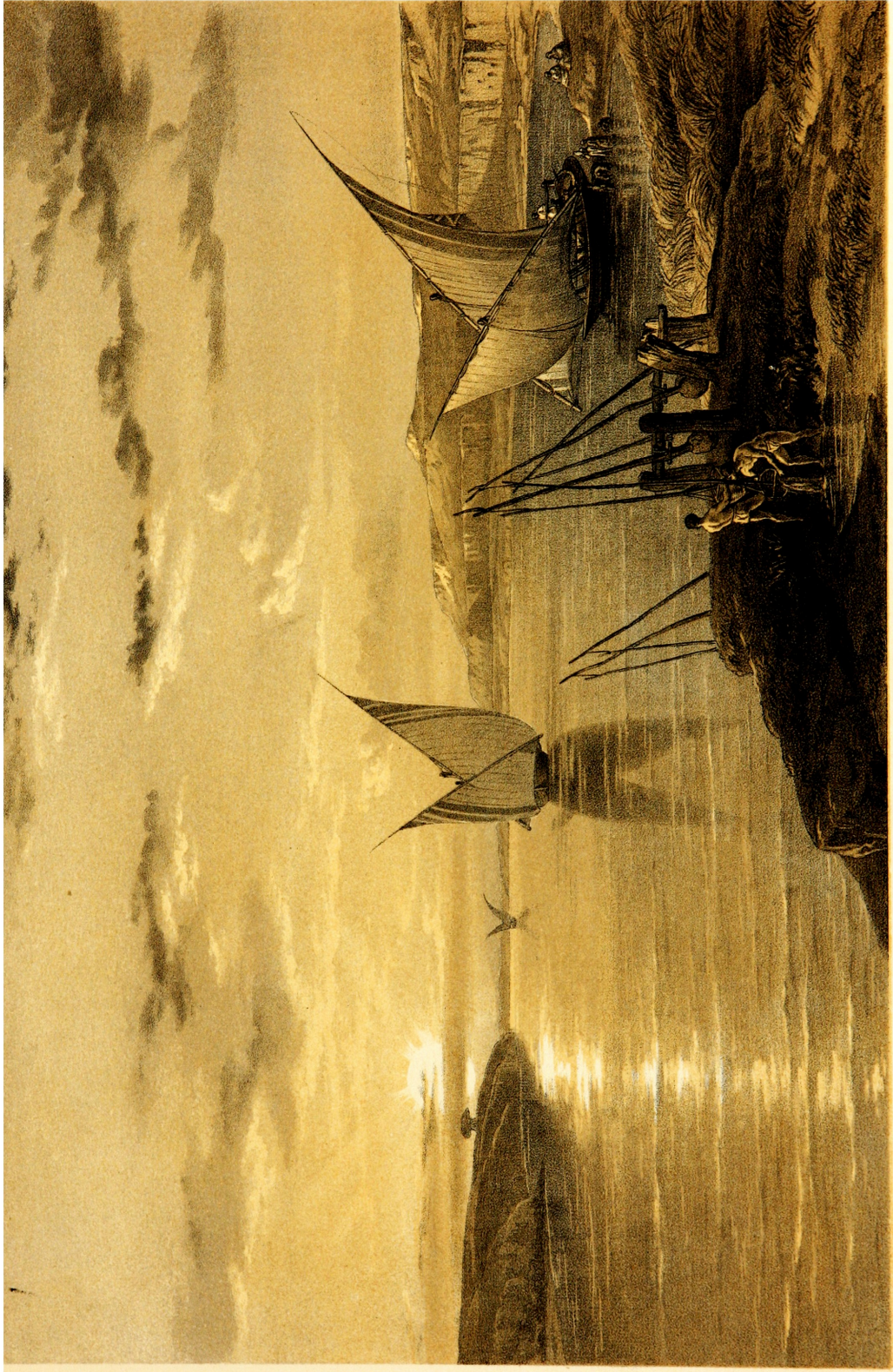
On whichever side this charming island is approached, nothing can exceed its beauty. The picturesque forms of its temples, its romantic situation, and its fertility, are the themes of every traveller. It is the first object lying in the beauty of repose which presents itself to those who ascend the river after the turmoil and dangers of the cataract. But with all these natural advantages, and the emotions excited by the charm of contrast, it acquires a vast increase of beauty if it be seen at sunset, against the blaze of the last rays of an Egyptian sun; it is then that the light, breaking through the elegant Temple called the bed of Pharaoh, enriches the scene, with the character of fairy land.



David Roberts, R. A.

London, Painted July 15th 1856 by Day & Son, 47 St Paul's Church Yard, London.

THE ISLAND OF PHILIP BY SUNSET.



London Published July 15th 1866 by Day & Son, Gate Street Lincoln Inn Fields

HADJAR SILSILIS, OR THE ROCK OF THE CHAIN.

HADJAR SILSILIS, OR THE ROCK OF THE CHAIN.

THE Nile here flows through a channel narrowed by the approach of the bases of the Arabian and Libyan ranges of mountains, between which, at some very distant period, the river forced its way. The name of Hadjar Silsilis is Arabic, and has been derived from a tradition that the navigation was once guarded by a chain, which in this place was extended across the river: a highly improbable tale. The mountains are of sandstone, and the proximity to the river of a material so fitted for building and for ready conveyance, led to the vast excavations quarried on this spot, and of which the ancient Egyptians so extensively availed themselves, this Hadjar Silsilis is one of the most remarkable places for the traveller to visit on the Nile. The view is taken looking down the river; and it will be seen that the rocks are much higher on the right, or eastern, than on the western bank. It was on the eastern side, and near the commencement of the quarries, that the ancient town of Silsilis stood; but of this no trace remains except the substructions of what was probably a temple: on this side the elevation of the rocks is from sixty to one hundred feet above the river, and they are excavated to a much greater extent than on the western side, on which a strange form of rock appears. Mr. Roberts supposes that among the fantastic cuttings this was left; but he did not visit it. The lofty cliffs are composed of a rock of fine and continuous texture, admirably fitted for the purpose to which it has been so largely applied. The quarries extend two or three miles along the river, and in many places roads have been carried into the heart of the mountain, and here we find the quarries which furnished the vast blocks for most of the great works of the Thebaid. Some of the excavations are six hundred feet long, three hundred feet wide, and from seventy to eighty feet high; but they nowhere appear to have been worked below the level of the Nile. Quarries upon so enormous a scale would attest the architectural grandeur of ancient Egypt, even if the ruins of the structures raised in Thebes and other cities, by the materials furnished from Hadjar Silsilis, no longer existed.

Though on the eastern side the quarries are the most extensive, they are less interesting to the antiquary than the ancient works, which may be traced on the western bank. Figures and hieroglyphics are inscribed on the rock, and the bright colours with which they have been painted are in many places distinct and fresh. Here many curious grottoes and tablets of hieroglyphics have been executed in the early time of the Pharaohs of the eighteenth dynasty; one of these grottoes consists of a long corridor, supported by four pillars, cut in the face of the rock, on which, as well as on the interior wall, are sculptured several tablets of hieroglyphics, bearing the names of different kings: it was commenced by the successor of Amunoph III., the ninth Pharaoh of the eighteenth dynasty, who here commemorated his defeat of

the Ethiopians, by sculptured designs. Other excavations and tablets, hieroglyphics and sculptures, illustrate the reigns of others of the early Pharaohs, and of Remeses II. and his successors, to the nineteenth dynasty.

The durability of the sandstone of these quarries is shown, not only in the fine and sharp work executed on the columns, walls, and entablatures of the temples, and where, when uninjured by man, the forms left by the sculptor are still preserved, but in the quarries where the stones were hewn, the splinters lie about as fresh in appearance, says Dr. Richardson, "as if the labourer had left his work only the evening before and might be expected to return and resume it, but that evening was two thousand years ago."

Wilkinson's Egypt and Thebes.

Colonel Howard Vyse.
Dr. Richardson's Travels.

Wathen's Egypt.

PART OF THE HALL OF COLUMNS AT KARNAK, SEEN FROM WITHOUT.

THIS subject represents in another point of view the appearance of this forest of columns as seen from without, and transversely. The vast pillars which form the centre avenue are here hidden by the external ranges of columns; the two rows next to the centre avenue were surmounted with square frames of stone, that, together with the central columns, supported there the loftiest roof of this prodigious structure, and admitted light into the hall. Here the confusion in which these vast masses have fallen, or been propped by others which are still erect, is extraordinary, and is shown with great effect; and, endless as are the points of view presented by the ruins of this the most striking Temple in the world, none is more effective or characteristic than this vignette selected by Mr. Roberts.



London, Published Aug⁶ 1850 by Day & Son, Gates Street Lincoln's Inn Fields

PART OF THE HALL OF COLUMNS AT KARNAK, SEEN FROM WITHOUT



London, Published Aug¹ 1856, by Day & Son, Gate Street, Lincolns Inn Fields.

VIEW LOOKING ACROSS THE HALL OF COLUMNS, KARNAK.

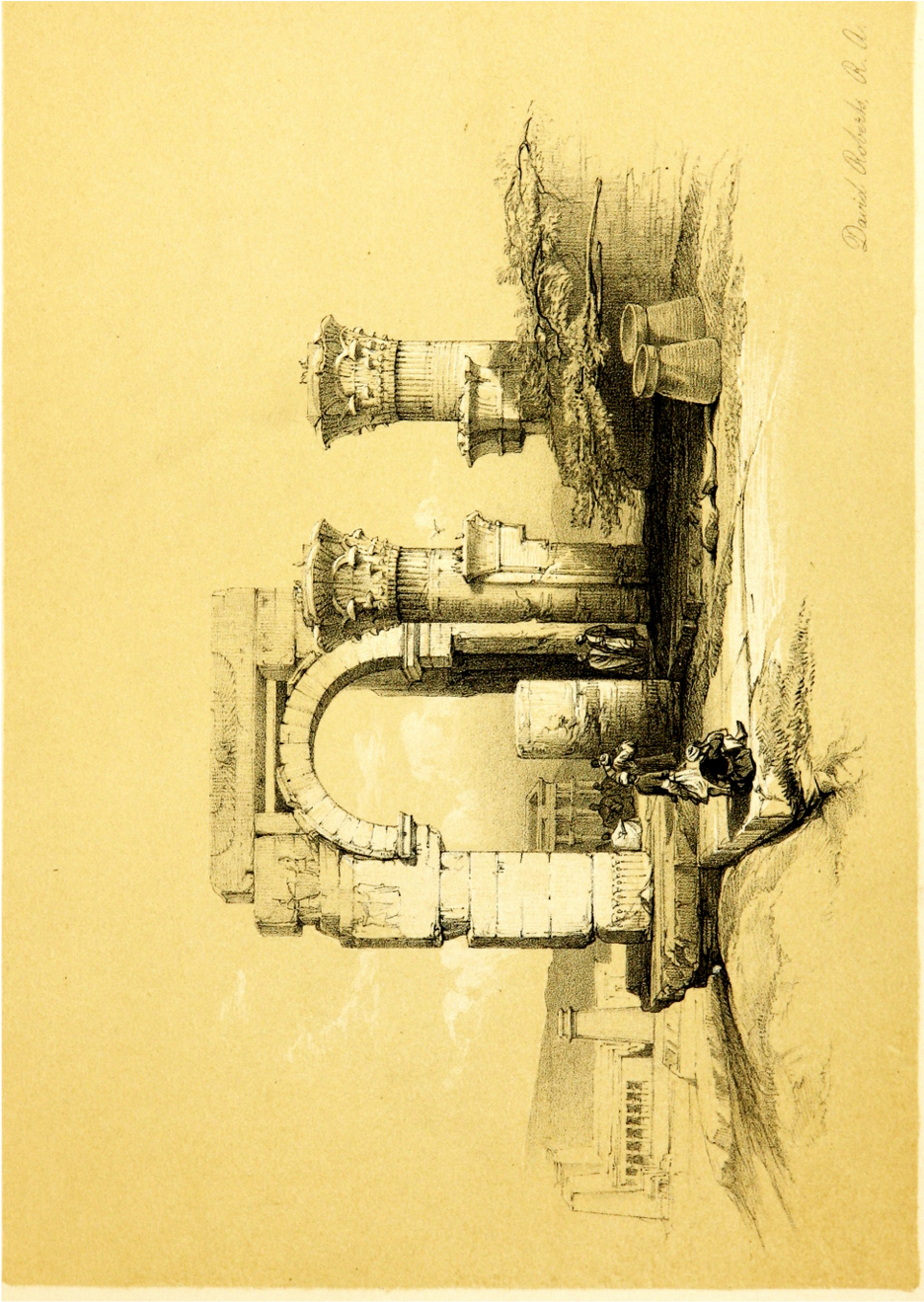
VIEW LOOKING ACROSS THE HALL OF COLUMNS, KARNAK.

FEW drawings have been more successful in conveying an idea of the immensity of this stupendous Temple; but, crowded as these enormous columns are, any attempt to convey an idea of their true scale appears to be hopeless. In standing beneath or among them, they are seen under angles too large for the eye to command or the pencil justly to convey. In the drawing of the central avenue, given in a former part of this Work, the perspective of the successive columns, of equal height and size, conveys some idea of their vastness; but this becomes confused in any effort to obtain a transverse view, like that before us, which is taken at a right angle with the former. The nearer columns are much smaller than those of the central avenue, being one-fourth less both in diameter and in height, yet they appear, from their proximity, to be much larger. This view lies across six rows of these lateral columns that lie on either side of the two central rows, which are sixty-six feet in height without the pedestal and abacus, and originally bore an architrave and a roof nearly one hundred feet in height. What mind can receive a clear impression of such magnitude, except from an actual contemplation of the Temple itself? Yet there is no one object which the Artist, who has visited Egypt, has been more desirous to succeed in, than, by his art, to convey to others who have not travelled there an idea of the Hall of Columns in the great Temple of Karnak.

Nor is it merely the emotion of sublimity that he has wished to excite by giving a just idea of its scale and proportions, the enrichments of its sculpture and painting make an equally striking impression of its great beauty, for the hieroglyphics with which every member and every part of the building is covered are nowhere more sharp and beautiful in design and execution, and in many places the colours are as vivid as when first laid on, and enable the observer to conceive what beauty and grandeur were combined in this wonderful structure before the Persian conquest. Its massiveness seems to have saved it from destruction; yet these columns are not in single pieces, but built up with large blocks of stone, so admirably put together that, though many columns are displaced and have fallen against others, they rest there unbroken, as may be seen in the leaning column, with its entablature in the distance. In this case, the foundation seems to have given way. That the state of the ground has not been to a greater extent a cause of their falling is a matter of surprise, for it is swampy and strongly impregnated with nitre. The columns of the Great Hall at Karnak, however, are long likely to remain, to the astonishment and delight of many generations yet appointed to succeed us.

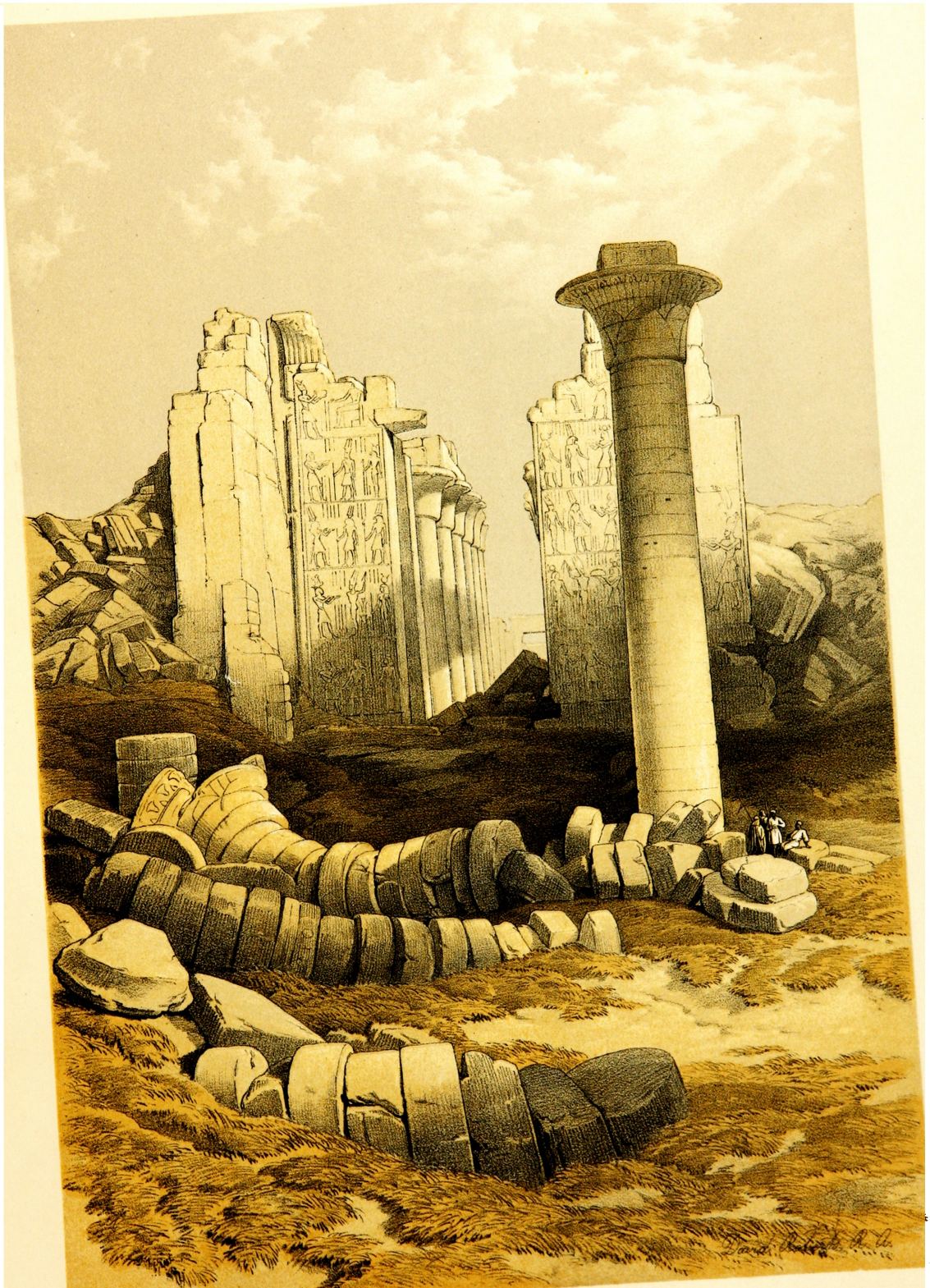
PART OF THE RUINS OF A TEMPLE ON THE ISLAND OF BIGGÈ, NUBIA.

THIS Temple is situated on an island close to that of Philæ; owing to its greater elevation, it overlooks that island and the Nile, and one of the finest points of view of the Temples of Philæ, from Biggè, is a scene which has already been given in this Work. Wilkinson considers that the Temple of Biggè is of great antiquity, from some granite remains and the inscriptions which they bear. The columns, however, which are seen in this sketch as part of the grand entrance, are evidently Ptolemaic, and have formed a portion of a previous portico. In advance of these, ascending from the river, once stood the flanking towers of the propylon, which commanded the outer court or dromos, of which that which now surrounds the arch was a portion; this may be traced by the sculpture which still exists. The arch is an addition of a later period; Wilkinson says, of the Christian era: it presents a singularly incongruous appearance in the midst of Egyptian architecture. The ruins are surrounded by a miserable mud-built Arab village. The Temple of Biggè, from its elevated situation, to which the approach was by a flight of steps, must have exhibited a noble appearance and produced a very striking effect. The present Temple appears to have been commenced by Euergetes I., and was dedicated by him to Athor; it was completed by the Cæsars: but Wilkinson conjectures, from a red granite statue found there, that an edifice existed on Biggè as old as Thothmes III. or Amunoph II., and that Biggè is the Abaton of Seneca, in spite of the doubts expressed by other Egyptian antiquaries.



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PART OF THE RUINS OF A TEMPLE ON THE ISLAND OF BIGGE, NUBIA.



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THE DROMOS, OR FIRST COURT OF THE TEMPLE OF KARNAK.

THE DROMOS, OR FIRST COURT OF THE TEMPLE OF KARNAK.

Few scenes of greater desolation are presented amidst the ruins of this vast structure, than within the dromos, where *one* only now remains erect of that stupendous avenue of isolated columns, which formerly continued through the great cloistered court of the Temple of Karnak between the first and the second propylon; the former terminated the avenue of sphinxes, and the latter led from the dromos into the great Hall of Columns: these propyla, if we may judge from their ruins, were the most gigantic and magnificent ever erected.

Eleven of the central columns are now fallen, broken, and disjointed; yet the parts of each lie generally in such connexion as to enable the observer to mark how they once stood, and in his imagination replace them where they must have contributed so much to the grandeur and beauty of this the most mighty Temple ever raised by man. Unless the single column had remained standing, it would have been difficult to conceive the extent of the destruction of this once glorious approach, and understand the purport of their structure; they were isolated, and bore on their summits the figures or the emblems of Amunre, the great Egyptian deity to whom the Temple of Karnak was dedicated. Beyond the column are seen the ruins of the second propylon, and within, the central avenue of the great Hall of Columns.

How striking must have been the processions of the Pharaoh with the priests and the privileged through these courts and halls! how impressive the solemnities of the music and the rites! how splendid the dresses, the banners, the emblems, used in such processions, and the Temple itself! The imagination is overwhelmed, not merely by its vastness, but by its sculptured and painted enrichments, adding all that the arts of beauty could do to honour the god therein worshipped.

But this mighty Temple, which time and man have not yet been able utterly to destroy, is permitted to exist in this state of ruin, to mark the punishment of those whose idolatrous perversions of religion brought destruction upon what would, from its immensity and prodigious strength, seem to have been built for all ages: what is it now? Cities have existed of far more recent foundation, without one stone being left upon another to mark their site; but those of Egypt, and especially Thebes—the Noph and No of Scripture—were doomed by the maledictions of the prophets, and the proofs before us exist of their awful verification. The predictions uttered by Divine inspiration have been justified by Divine power. Here, where man so impiously worshipped the foul idol he had made, the crawling reptile now shelters in, and the hyena finds a den.

Thus fearfully have the prophecies of Isaiah and Ezekiel been fulfilled here. “Let

them know what the Lord of hosts hath purposed on Egypt: the princes of Noph have seduced Egypt, even they that are the stay of the tribes thereof. Thus saith the Lord God: Behold I am against thee, Pharaoh king of Egypt, and the land of Egypt shall be desolate and waste, from the tower of Syene even unto the border of Ethiopia; and the country shall be desolate of that whereof it was full. I will also make the multitude of Egypt to cease by the hand of Nebuchadnezzar king of Babylon. Thus saith the Lord God, I will destroy the idols, and I will cause their images to cease out of Noph; and there shall be no more a prince of the land of Egypt."

Whether it will ever be permitted that a pure faith and worship shall exist in later days in the land which has been thus cursed for more than twenty centuries, is yet in the womb of time, and in the inscrutable ordonnances of the Almighty.

RUINS OF THE TEMPLE OF MEDAMOUT, NEAR THEBES.

MEDAMOUT stands inland, east of the Nile, and has by some antiquaries been supposed to mark the site of Maximinianopolis, a Greek bishop's see under the Lower Empire. Little of this Temple remains, except a part of the portico. The stone of which it was built was more liable to decay than the materials generally used in the Temples of Egypt.

The style of the architecture has been given to the Ptolemaic period; and on the columns may be traced the ovals of Ptolemy Euergetes II., of Lathyrus Auletes, and of the Emperor Antoninus Pius. But a block of granite gives the Temple a higher antiquity; for it bears the name of Amunoph II., and proves its foundation to have been coeval with at least the middle of the fifteenth century before the Christian era.

The pylon before the portico bears the name of Tiberius, but the blocks used in its construction were taken from an older edifice erected or repaired by Remeses II.

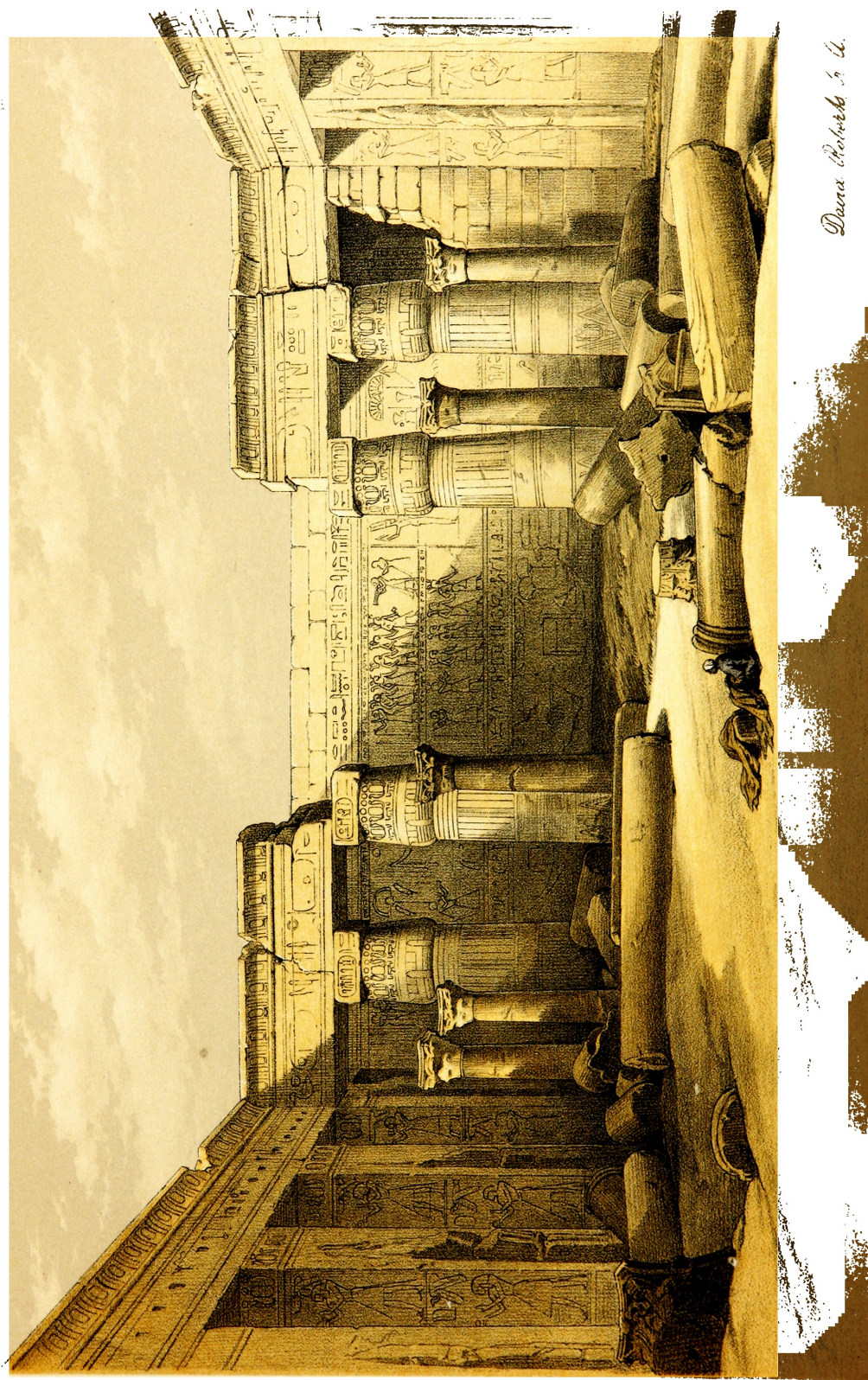
The ruins of many houses built of crude brick, mark the site of a town, in the centre of which this Temple was situated; a wall or inclosure of similar materials surrounds the Temple. The remains of a reservoir are near it, and not far distant is a small ruin bearing the name of Ptolemy Euergetes I., and traces are found of a wall of crude brick which surrounded the town.

The capitals of the columns are elegant, those in the centre of the portico exhibit the form of the expanded lotus; while the outer columns on either side of them bear that of the budding lotus: this, which is generally considered an incongruity in architecture, is beautiful in effect.



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RUINS OF THE TEMPLE OF MEDAMOUT, NEAR THEBES.



Dana Phelps & Co.

London, Published Augth 1856, by Day & Son, Great Street, near St. John's Fields.

INTERIOR OF A CHRISTIAN CHURCH IN THE MONASTERY OF MELMINET ABOUT

RUINS OF A CHRISTIAN CHURCH IN THE GRAND COURT OF THE TEMPLE OF MEDINET ABOU.

DURING the Lower Empire the town or village of Medinet Abou was still inhabited, and upon the introduction of Christianity the members of this Church converted one of the deserted courts of the great Temple into a place for their own worship. The small columns which are seen in this view once supported the rafters which were inserted into the ancient entablature. Under the shade thus afforded the early Christians assembled, and continued until it was adopted into the Greek Church, when the altar was placed against the wall at the east end facing the spectator, in a recess with a semi-circular roof, built also out of the fragments of the heathen Temple. The ancient sculptures with which the walls were covered they carefully plastered over with the mud of the Nile, to conceal the idolatrous emblems of their pagan ancestors. To this circumstance we owe the preservation of the sculptures and hieroglyphics which enriched the wall, from which the plaster has now been removed.

There are small apartments at the back of this building which the Christian priests appropriated, and houses of crude brick were erected on the ruins of the ancient village and within the precincts of the Temple.

The size of the Church and the extent of the village prove its Christian population to have been considerable, and show that Thebes held a rank among the principal dioceses of the Coptic Church. That it was the Church of a Greek see, and that the bishop resided here, there is little doubt;—indeed, devices and inscriptions on the walls remove any. It has been conjectured that this was Maximinianopolis, where the Christians had a large church until the period of the Arab invasion. Wilkinson met with the name of a bishop of this diocese in the eastern desert; but Pococke supposes this see to have been the modern Medamôt, near Thebes.

With the inroad of the Arabs it is, however, certain that the Christians of Medinet Abou were dispersed, and a period put to the existence there of a Christian Church. Its timid community fled on the approach of the invaders to the neighbourhood of Esnè, and their former dwellings ceased to hold a place among the inhabited villages of Thebes.

TEMPLE OF A'MADA AT HASSAIA, NUBIA.

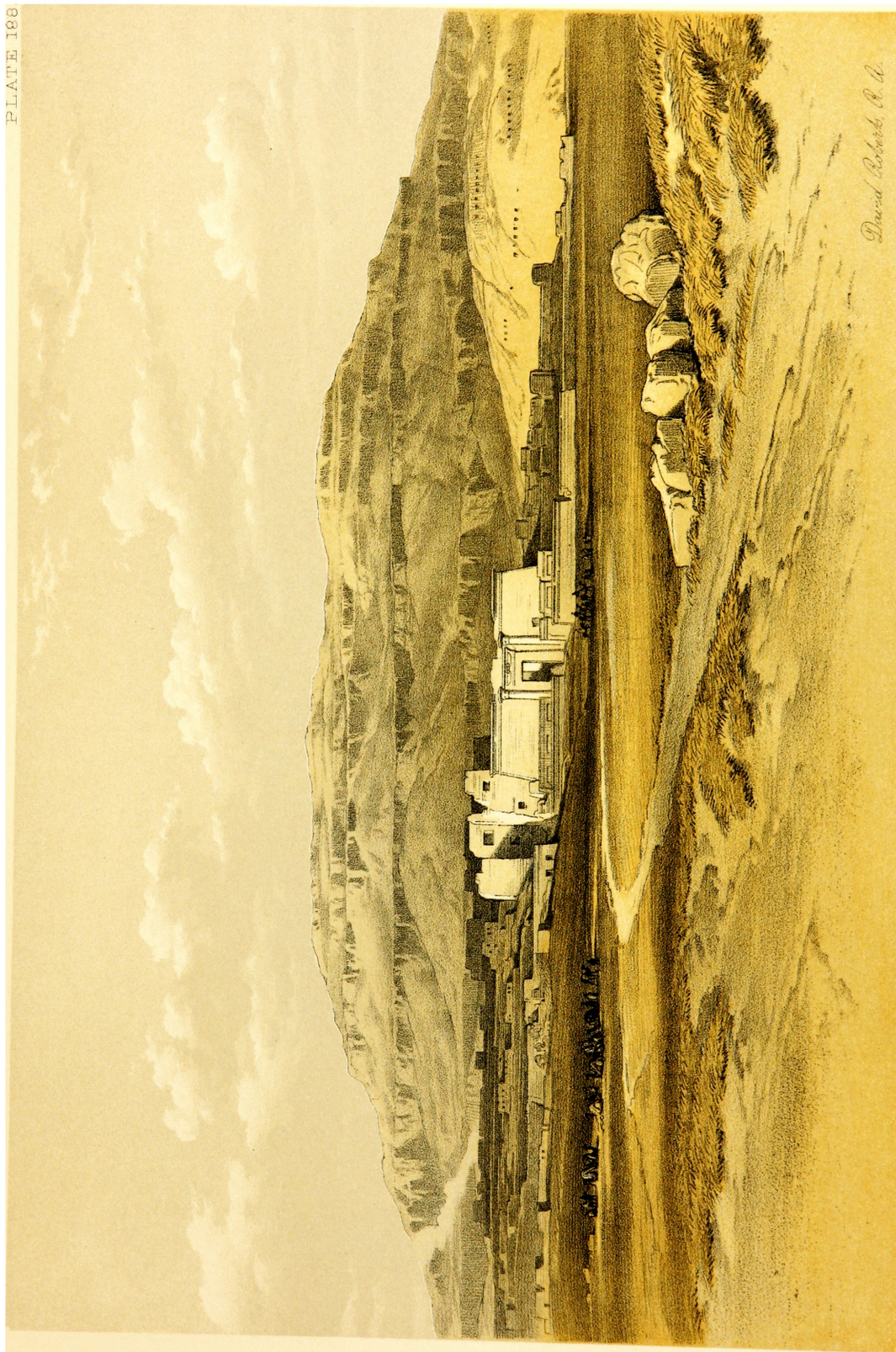
IN this small Temple are seen the names of the third Thothmes, together with that of his son Amunoph II., and his grandson Thothmes IV.; that of Osirtasen III. has also been found. The colours of the painted sculptures are in remarkable preservation, which is due, probably, to the means which were employed to obliterate them; for the early Christians, when they used the ancient temples as churches, overlaid these representations with plaster, to efface all traces of idolatry, and thus preserved the painting which is now restored. A portico, a transverse corridor, and three inner chambers, constitute the whole of this elegant little Temple. It is now half buried in sand. The sanctuary is entire, and its walls, as well as those of the two lateral apartments with which it communicates, are covered with small and beautifully executed hieroglyphics: which, though slightly raised, are still sharp, and the colours so remarkably preserved that they might be transferred to paper. The pronaos is supported by square pillars covered with hieroglyphics so inferior to those in the adytum that no doubt can exist that they were executed at different periods.

Above the pronaos is a clumsy mud dome, utterly out of character with the building, and, most probably, added when the Temple was adopted as a Christian church. The remains of an ancient town, amidst which the Temple appears to have stood, can be traced, and it probably lies buried in the sand which has here so greatly accumulated. Not far from this arid site of the Temple of A'mada the Nile is bordered with vegetation and groves of palm-trees; and the sandy soil beyond is relieved by highly picturesque forms of the Libyan mountains.



London, Published August 1856 by Day & Son, 15, St. Andrew's Place.

TEMPLE OF A'MADÁ AT HASSAN, INDIA.



London, Published August 1856, by Long & Son, Gate Street, Lincoln's Inn Fields.

MEINET ABOOU, THEBES.

MEDINET ABOU, THEBES.

THESE ruins are situated on the western bank of the Nile, in the plain which everywhere within the precincts of ancient Thebes exhibits indications of that vast city. Around the Temple of Medinet Abou are extensive mounds and the walls of a large Christian town, which existed there when part of the ancient Temple had been converted into a Christian church; but this, too, has passed away, and the remains of their hovels are now encumbering and almost concealing the ruins of Medinet Abou. "This," says Wilkinson, "is undoubtedly the ruins of one of the four temples mentioned by Diodorus, the others being those of Karnak, Luxor, and the Memnonium, or first Remeseum."

The portico seen in front is of a comparatively late date, and built out of the ruins of ancient structures: it serves as the entrance to a small temple erected by a Pharaoh of a later period. The taller tower-like building on the left of the portico is part of the palace of Remeses IV., of which the square openings are the windows of small chambers, decorated with elegant sculptures of domestic subjects, that illustrate the habits and manners of the ancient Egyptians. It is behind this building that the ruins of the large Temple are found, in the second court of which are the later remains of a Christian church. The brick walls and mounds seen to surround the Temple are the ruins of the houses of the Christian population, which once enlivened this spot: now all is desolate. The situation of Medinet Abou at the base of the Libyan chain is fine, and behind it rises the loftiest point of the range which lies between the town and the valley of Biban el Molook.

The plain behind the city and the monticule on the right formed part of the vast necropolis of the great city, and it is seen to be everywhere pierced or excavated for tombs and sepulchral chambers. Many are interesting, and some magnificent.

Wilkinson has given a detailed account of this Temple and its sculptures, tracing, with much research, its progress under the Pharaohs, but leaving it very difficult to condense his information within the limit of our text.

The founder of the principal part of the building was the monarch who raised the great obelisk at Karnak; Thothmes II. continued or altered the sculptures; and Thothmes III. completed the architectural details of the sanctuary and peristyle. To these were afterwards added the hieroglyphics of Remeses III. on the outside of the building, to connect, by similarity of external appearance, the palace-temple of his predecessors with that which he had erected in its vicinity. Some restorations were afterwards made by Ptolemy Physcon: who, in addition to the sculptures of the two doorways, repaired the columns which support the roof of the peristyle. Hakoris, second king, of the twenty-ninth dynasty, had previously erected the wings on either side; and, with the above-mentioned monarchs, he completes the number of eleven who have added repairs or sculptures to this building.

The pylon, or gateway, seen in this view is in advance of the ancient portion of the Temple, and was erected by Ptolemy Lathyrus. The sculptures added by Remeses III. on the outside of the walls represent his conquests over the people of the northern and southern frontiers of Egypt; but the sculptured decorations within the walls illustrate the domestic life of the Pharaoh in his hareem, playing at draughts with females, who are decorated with wreaths of flowers of the upper and lower country; this has led other Egyptian antiquaries to conjecture that these figures are emblematical.

Wilkinson's Egypt and Thebes.

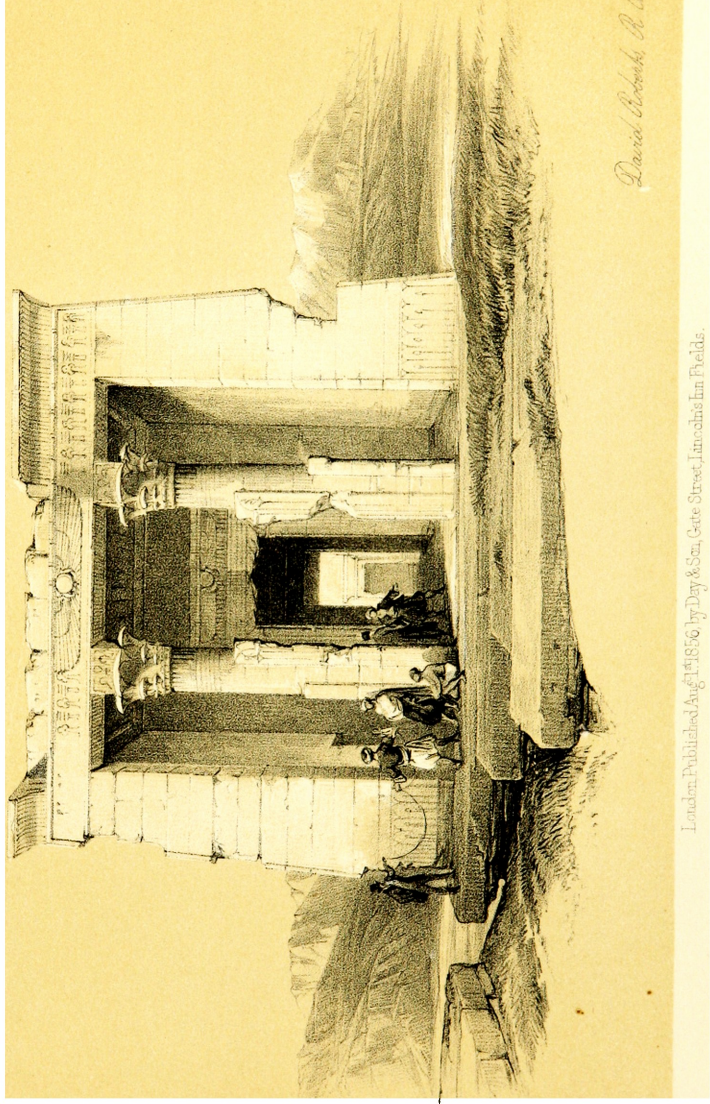
TEMPLE OF DANDOUR, NUBIA.

THIS Temple, which stands just within the tropic, consists of a portico with two columns in front, two inner chambers, and the adytum, in which is a tablet with a figure apparently of Isis. In front of the portico a pylon opens upon an area facing the river, and surrounded by a low wall. Behind the Temple a grotto is excavated in the sandstone rock; the entrance to it is built of stone; and there is an Egyptian cornice above the door. The sculptures of the Temple are of the time of Augustus, by whom it is supposed to have been founded: its chief deities were Osiris, Isis, and Horus, and the ancient town seems to have had the same name, or one like it, expressive of "the sacred abode."

It is one of the smallest temples in Nubia, and situated on the western bank of the Nile: a vast mole defends it from the encroachments of the river—a construction also Roman, and which forms a platform in front of the pylon; and in advance of the Temple, on the architrave of the portico the winged globe is represented, and the walls of the pronaos are covered with figures of Isis and Osiris offering sacrifices.

The cave beyond the adytum is separated from the Temple by a double wall, and was, Mr. Roberts conjectures, the residence of the priest or superintendant of the Temple. The appearance of the walls indicates injury from fire, so often employed to destroy these temples, that few are without this evidence of desecration.

Roberts's Journal



TEMPLE OF DANDOUR, NUBIA.



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THE HYPAETHRAL TEMPLE AT PHILOE, CALLED THE BED OF PHARAOH.

THE HYPÆTHRAL TEMPLE AT PHILÆ,

CALLED THE BED OF PHARAOH.

THIS is one of the most beautiful objects on the Island of Philæ, and seems to have been built for its striking and picturesque effect. It is placed on the eastern side of the island, and, in our view, appears as it is seen by the traveller who ascends the Nile. This little Temple is only sixty feet long and forty-five feet wide: the style of its proportion is elongated, as if the architect had thus intended to increase its effect as seen from the river. It has five columns on each side, and four at each end, between the centre columns at each of these is an entrance; all else around is inclosed by walls, which reach to two-thirds of the height of the columns. The architrave is raised high above the columns, being placed on upright stones, which rest upon the lotus-headed capitals; the open spaces between are out of all architectural rule or proportion, but in spite of this, it is strikingly elegant. The entrances are open to the Great Temple on the west, and to the Nile on the east; outside the river-gate is a platform, or terrace, which forms also a quay that extends nearly round the island; the principal landing-place for travellers is below this Temple, and here their boats are usually moored.

Within the Temple there is no cornice, nor any ruins of structures around, which can lead to the conjecture that this beautiful little building had any connexion with the Great Temple, or with any other structure on the island. Dr. Richardson says it was probably exhibited in ancient times as the tomb of Osiris, who, the Egyptian priests maintained, was buried here: the Theban oath was to swear by Osiris, who lies buried at Philæ.

In the account of her recent visit to Egypt, Miss Martineau says:—"I found my party preparing to lunch on the terrace of the Temple called Pharaoh's Bed. This Temple was built with a view to its aspect from the river; and truly the Ptolemies and Cæsars have given a fine object to voyagers who gaze up at Philæ. We, who live in an English climate, can hardly reconcile our unaccustomed taste to an hypæthral building anywhere, the only building of that kind that we have at home being the village pound; and walls without roof not answering to our idea of an edifice at all. But I felt here, and at night, how strong is the temptation to abstain from roofing public buildings, where, above the canopy of the clear air, there are the circling stars to light them. When I saw this Temple, roofed with Orion and Aldebaran, I could ask for nothing better."

Roberts's Journal.

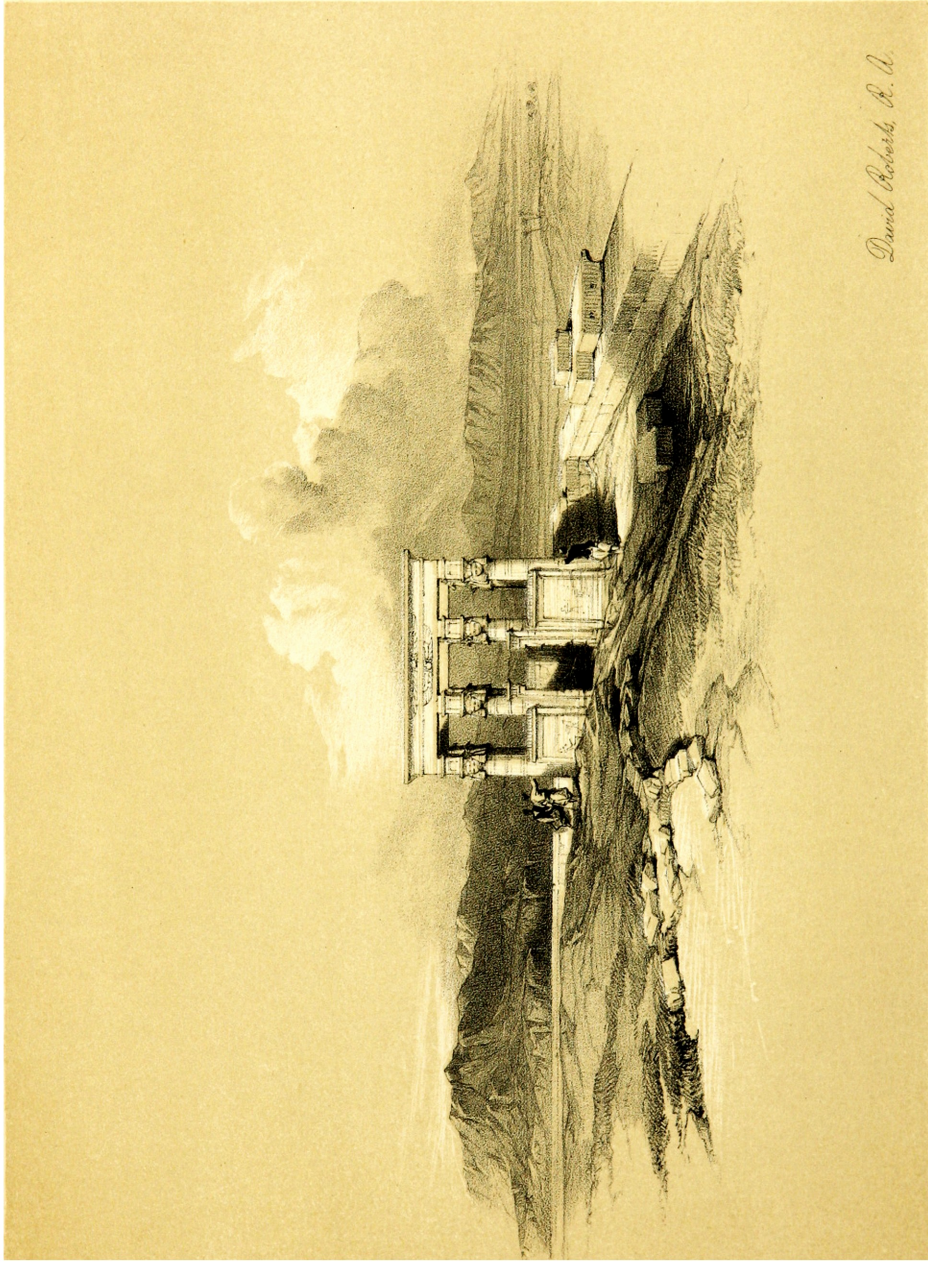
Dr. Richardson's Travels.

Miss Martineau's Eastern Life.

TEMPLE OF ISIS, ON THE ROOF OF THE GREAT TEMPLE OF DENDERA.

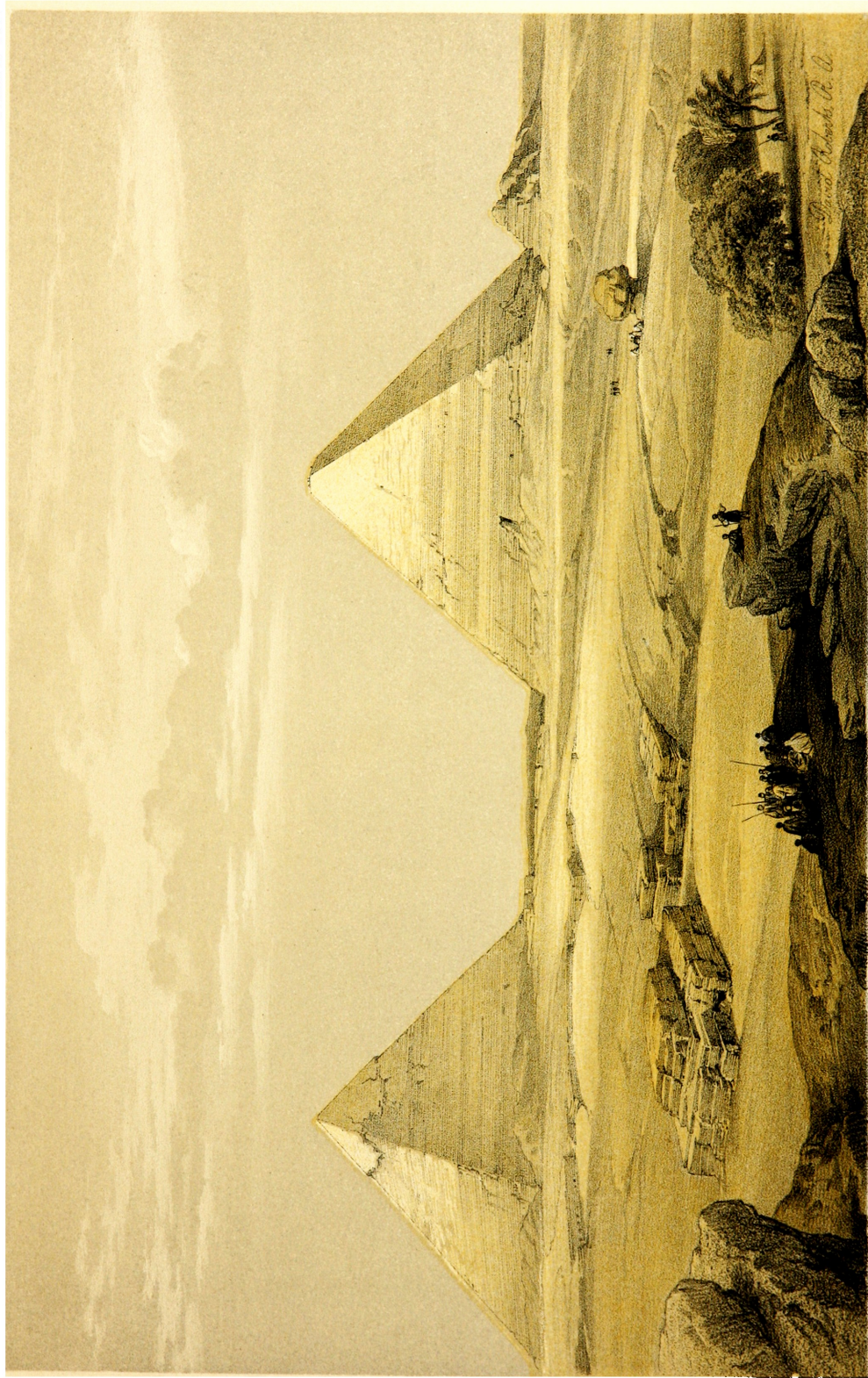
THIS beautiful little hypæthral building, which is set like a gem on the roof of the great structure, seems altogether to have escaped the notice of many travellers, as it is not mentioned in their works on Egypt: amidst the splendour and magnitude of the great Temple, its beauty may have been overlooked. It is raised on the south-east angle, and immediately over the adytum, or sanctuary, of the Temple of Dendera: and bears some resemblance to the Temple called the Bed of Pharaoh at Philæ. It is small, but elegant in form, only twenty-two feet square on the plan, and eighteen feet high. Within it is nearly choked up with rubbish.

Its entablature is supported by twelve columns, four appearing on each side; their capitals are the heads of Isis, bearing the pronaos in miniature. Each column is four feet ten inches in circumference, and except a doorway on two opposite sides, inclosed by intercolumniated screens. In every part, within and without, the surface of this beautiful little building is covered with elaborate carving, so delicately and exquisitely wrought that it will bear the closest inspection. To what worship or mystery it was appropriated is now uncertain, though it is called a Temple of Isis. The sand around presents an arid appearance, covering the ancient and populous city, which once flourished amidst scenes of fertility; and desolation now rests on the ruins of Tentyra.



London, Published Aug¹ 1856, by Day & Son, 6 Ave Street, Lincolns Inn Fields

TEMPLE OF ISIS, ON THE ROOF OF THE GREAT TEMPLE OF DENDERA.



London. Pyramids of Gizeh at Day. A late scene in the same fields

PYRAMIDS OF GEEZEH.

PYRAMIDS OF GEEZEH.

THIS view is taken from a high rocky ground, above a fountain, where there are some sycamore and palm-trees, and looking nearly due north-west towards the Great Pyramid, that of Cheops, on the right.

The table-land (of rather soft limestone rock) upon which these marvellous structures are raised, has an average level of about 150 feet above the valley of the Nile. This rock is their foundation: within it and beneath the Pyramids are excavated deep and extensive passages and chambers. Such excavations are found under both the Great Pyramids; that on the left being known as the Second Pyramid, or the Pyramid of Cephrenes: but the excavations are deeper and more extensive beneath that of Cheops.

The whole surface is also excavated wherever a side is presented from ledge to ledge in the stratified structure of the rock: where the tombs of thousands of the ancient inhabitants of Memphis are seen in every direction. A large mass of ruined structure near the foreground on the left, was probably the commencement of another pyramid. The Sphinx, raising its head above this rocky solitude, was cut out of a large projecting and isolated mass of the same rock.

The entrance to the Pyramid of Cheops lies on the northern or opposite side to the spectator, though an opening, a false one, appears on the southern in this view: this Pyramid is now truncated, and some vast blocks lie on its summit in confusion. The Pyramid of Cephrenes is complete to its apex: it was covered with casing-stones, many of them at the top are still *in situ*, and from the smooth surface which they present make access to its summit a perilous adventure, but an Arab may always be found to exhibit his temerity and sure-footedness by ascending to this point for a dollar.

So enormous is the mass of the Great Pyramid, that it is estimated to contain 6,000,000 tons of stone. Its base is 746 feet, and its height is even now nearly 120 feet higher than St. Paul's. Herodotus informs us that 100,000 men were employed twenty years in its erection.

The researches which have been made by Col. Vyse, with the aid of Mr. Perring, and the results which have been published in Col. Vyse's splendid work on the Pyramids of Gizeh, can only be appreciated by reference to that work itself. All the Pyramids were examined by them. That they were tombs, and tombs only, has been fully proved by these researches. Sarcophagi have been found in the three great Pyramids of Geezeh; in the Third, known as the Pyramid of Mycerinus, a coffin was discovered, and on its wooden lid the prenomen of the monarch by whom the Pyramid was erected: and in the great Pyramid the cartouche has been found of Cheops, or Suphis, its founder.

But these discoveries have not settled the question, When were these Pyramids erected? Wilkinson has powerfully advocated their very high antiquity, and carries them back to the twenty-second century before the Christian era. But Wathen, who has brought much ingenuity to the investigation of the subject, has arrived at the

conclusion that they are not earlier than the tenth century before Christ. The difficulty lies in chronologically placing the Pharaohs, Suphis, and Cephrenes, in a satisfactory order of succession in the confused dynasties of Egypt. There is little probability that further discovery will clear up this mystery: but it is interesting to know that, though we cannot to a certainty give an accurate date to the lives of the founders of these Pyramids, we have been enabled, by the recent discovery of the power to read the hieroglyphics, to confirm tradition and history in the accuracy of their names.

Roberts's Journal.

Wilkinson's Egypt.

Wathen's Arts and Antiquities of Egypt.

LATERAL VIEW OF THE TEMPLE CALLED THE TYPHONÆUM AT DENDERA.

THESE ruins stand to the right of the great Temple as the grand portico is approached from the Nile; much of it lies buried under the ruins of Arab huts, which from age to age have been raised and have crumbled above those of former habitations: the ready and costless material of the mud of the Nile making it easier to build a new habitation than repair an old one.

This Temple consists of two outer passage-chambers, with two smaller rooms on either side of the outermost, and a central and two lateral adyta, the whole surrounded, except the front, by a peristyle of twenty-two columns. Including the colonnades, the Temple is about seventy feet wide and eighty feet long. The columns are surmounted above the lower capitals with hideous representations of the monster Typhon, or the Evil Genius, whence Strabo gave to this Temple the name of Typhonæum. From the base of the columns to the roof is thirty-three feet; and here, as in the great Temple, the whole surface is covered with hieroglyphics, and enriched with sculptures, sometimes of Typhon, with all his horrors enlarged—short and stunted, with wrinkled face and death-like grin; but more frequently the representations are of Isis and Horus, and of women and children in groups, as if the Temple were dedicated to maternity.

Amidst the rubbish and *débris* of ancient Tentyris no stone could be found that did not belong to the Temples, which appear to have once had a wall that inclosed the whole of them. All other building material of the domestic structures seems to have been of sun-burnt brick, and must have left the gorgeous Temple a striking contrast to such miserable habitations.

Roberts's Journal.



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LATEKAL VIEW OF THE TYPHONÆUM AT DENDERA.



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VIEW FROM UNDER THE PORTICO OF THE TEMPLE OF DENDERA.

VIEW FROM UNDER THE PORTICO OF THE GREAT TEMPLE OF DENDERA.

It is from beneath and within this magnificent portico of twenty-four columns that the grandeur of magnitude and the beauty of decoration produce their greatest effect upon the traveller who visits this beautiful Temple. It is a work of the Roman period, but because it is less severe than the older Egyptian structures it is decried by the cant of connoisseurship, and "learned pundits" direct the traveller to look upon it as low in art. It is certainly less visited and observed than it deserves to be; for the traveller who makes the voyage up the Nile too generally, in his haste against time and season to reach the Cataracts, leaves the examination of Dendera till his return, when, with his mind filled, if not wearied, with excess of impressions received from his visits to other temples, he neglects or slurs over Dendera, or allows the ignorance of others to weaken the impression which he must otherwise receive from this magnificent Temple. Mr. Roberts says, that "whilst those who assume to be learned in Egyptian antiquities sneer at the Temple of Dendera, because of its comparatively modern date, they must be blind to the principles of structure which have raised and placed single stones thirty-five feet long, and of proportionate breadth and thickness, such as those which formed the roof; and the sharpness and finish of the sculptured decorations and beautiful colours which everywhere enrich it. I beheld Dendera," he says, "after having minutely examined the Temples of Upper Egypt and Nubia, and it did not suffer in beauty by the comparison, though it is less sublime than the Temples of Thebes; yet one of the elements of this emotion—magnitude, is only surpassed in the City of a Hundred Gates. The portico, the last portion of this Temple that was built by Tiberius, is one hundred and thirty-six feet six inches wide, seventy-eight feet deep, and sixty feet high: massive, simple, and grand."

A richly-sculptured screen or wall of intercolumniation, closes the access in front, except through the central column of the façade; within, and viewed as the drawing here represents, across the portico, it scarcely yields to any other temple in the impression it gives. Every spot is covered with the remains of the most finished and elaborate sculpture. Columns, screens, walls, soffits, ceiling—all were thus decorated and painted, and are still vivid with the colours of their first enrichment; and where the sculpture has not been injured by the early Christians in their horror of image-worship, it is as sharp and as perfect as when left by the sculptor's chisel.

Wathen, whose opinion agrees with that of Mr. Roberts upon this Temple, says:—"The portico, formed of four ranks of massive columns, six in a row, covered with painted sculptures, whether viewed from without as a façade, or standing within its colonnades, is rich, imposing, sublime: it delights the eye and fills the imagination.

Entirely inclosed on three sides, and partly on the fourth, by the intercolumnar screens, it has all that solemn gloom—that religious twilight—so characteristic of the Egyptian interior, and so strikingly contrasted to the intense brilliancy of an Egyptian day. The walls are encrusted with relievos, and the ceiling with astronomic and enigmatic emblems; among these is the zodiac which has caused so much speculation. The portico leads to a pillared hall or vestibule; beyond are seen a suite of three or four chambers, in deeper and deeper shadow; and far within is seen the small dark sanctuary.”

The roof of the Temple, which still remains entire, is covered with Arab huts; the portico is only partially cleared of the sand, which externally rises in many places to the roof; chambers evidently exist, which on this account are inaccessible, but which we may yet hope to see removed.

Roberts's Journal.

Wathen's Arts and Antiquities of Egypt.

TEMPLE OF WADY KARDASSY, NUBIA.

THIS vignette of the beautiful little Temple of Kardassy was selected from a point of view which marks its striking and relative situation to the Nile, above which it is built on a rock, in a commanding position, that overlooks the river. The entrance to the Temple, which is seen in the other view, lies between two columns with highly-finished Iris-headed capitals, surmounted with the little pronaos, and here faces the east towards the Nile. The intercolumniating screens are without ornament, except a line of sculptured asps on the cornice; but within, on one of the columns to the north, Isis and a priest are represented offering sacrifices. A Greek inscription also exists on the northern side, and Greek crosses in many places are evidence of its having been used as a Christian church. Around are extensive quarries made in the sandstone rock upon which the Temple is built.

The various ways in which authors and travellers have written the names of Temples and places on the Nile, have sometimes almost defied recognition. The orthography adopted in this work has generally been from the authority of Sir Gardner Wilkinson, who, however, spells Kardassy, Gertassee; Belzoni writes, Cartassy; Dr. Richardson, Gartaas; and the natives call it Wady-el-Baracab.



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ASWAN AND THE ISLAND OF ELEPHANTINE.

ASOUAN AND THE ISLAND OF ELEPHANTINE.

ASOUAN was the ancient Syene; in the Coptic language it signified an opening, derived from the sudden widening of the Nile below the Cataracts. There are few ruins of the ancient city remaining, and nothing of the Pharaonic or Ptolemaic periods. It was an important station under the Romans, and the names of Nero and Domitian are preserved upon the ruins of a small temple. To this place Juvenal was banished for having satirised a favourite of Hadrian.

The most interesting objects in the neighbourhood of Asouan are the syenite and granite quarries, which supplied the vast demand of Egypt, in ancient times, for obelisks, columns, and other massive requisites for their temples. The principal quarries lie on the south-east, and the rocks about Asouan bear evidence of extensive quarrying, in the marks of the wedges used and the forms of the quarried rocks; and numerous inscriptions on tablets at Asouan and Elephantine announce the removal of large masses in the reigns of the Pharaohs by whose orders they were hewn, and many of them are of dates previous, as well as subsequent, to the eighteenth dynasty; others bear the names of monarchs of the twenty-sixth, immediately before the Persian invasion. The mode adopted for quarrying the obelisks is shown by one lying on the spot where it was separated, but not removed; ninety feet of its length is in sight, and above twenty more is said to be concealed by the sand. The process for obtaining such a block was by making a line of holes, with a channel connecting them for water; into these holes dry wooden wedges were driven, which, absorbing the water by the energy of capillary attraction, accumulated force enough to rend the rock in the line of the wedges, and separate the mass chosen for excavation. The block which lies here was discovered to be unsound and unfit for removal; it still remains to excite the wonder of travellers, where many as large, and even larger, had been quarried and removed.

Elephantine, or, as it was sometimes called, the Island of Flowers, lies on the Nile off the miserable town of Asouan, and not far from the Cataracts, which form the limit to Egypt on the borders of Nubia; the passage up the Nile appears between the island and the deserted town of Asouan; the modern town lies lower down the river. The island, even during the occupation of Egypt by the French, was covered by many magnificent structures, delineated in Denon's "Egypt;" of these little now remains, and the sand is fast covering the southern end of the island. Its principal ruins are a granite gateway of the time of Alexander, and near to it, on the north, a small temple of the ram-headed deity Kneph, who presided over the inundation of the Nile, and was particularly adored in the neighbourhood of the Cataracts. The Temple was erected by Amunoph III., the eighth Pharaoh of the eighteenth dynasty, in the fifteenth century B.C.; he is represented in the interior

as making offerings with his wife to the sacred ark of Kneph. The cartouche of Remeses IV. is sculptured on one of the columns. The city of Elephantine was, according to Strabo, adorned with quays, temples, and other public structures, on the same grand scale as the sacred Island of Philæ. The present quay is of Ptolemaic date, and contains blocks taken from more ancient monuments.

A Christian church once stood a little to the north, and near it an interesting temple, but both were destroyed in 1822 by Mahmoud Bey, to build a pitiful palace at Asouan. Here was the celebrated Nilometer, of which the upper chambers suffered the same fate; the lower part, however, with the stairs, still exists.

Elephantine was a garrison position on the frontier of Egypt under all the successive governments of its Pharaohs, its Ptolemies, and the Romans. It is now inhabited by Nubians, the descendants, probably, of the Nobatæ, who, according to Procopius, were prevailed upon by Diocletian to settle in Elephantine.

Roberts's Journal.

Wilkinson's Egypt.

OBELISK OF ON.

THIS Obelisk, and some mounds of earth, are all that now remain to mark the site of Heliopolis, the On of Scripture, once famous for its schools of philosophy and astronomy, but even in the days of Strabo a deserted city, its teachers and students having removed to the schools of Alexandria. The Temple of the Sun, however, still existed at Heliopolis, and the priests administered its rites. But though deserted, the houses in which the mentally great had lived and studied were pointed out and revered, and those of Plato and Eudoxus, who pursued their studies there thirteen years under the priests, were shown as interesting objects to travellers from Greece.

It was at On that Joseph, when he went into Egypt, about 1740 B.C., married Asenath, the daughter of Poti-pherah, the priest, in the reign of Osirtasen I., the Pharaoh whose name is borne on this the only Obelisk which now exists *in situ* on the ruins of this ancient city. It is probable that it was often looked upon by the patriarch Joseph, and might have been erected under his superintendence. It is rather more than six feet square at its base, and sixty-eight feet high, but the accumulated soil about it has left only sixty-two feet of apparent height.

Genesis, xli. 45.



Engraving Published Aug^r 1850 by Day & Son, Gate Street, Lincoln's Inn Fields

OBELISK OF ON.



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OBLIQUE VIEW OF THE HALL OF COLUMNS, KARNAK

OBLIQUE VIEW OF THE HALL OF COLUMNS, KARNAK.

As the Temple of Karnak is the grandest of all the works that remain to us of the Pharaohs, so this stupendous Hall of Columns is the most wonderful part of this celebrated Temple. Views have been given, not only through the central avenue of the loftiest of these columns, but across the hall intersecting this forest of pillars; when among them, however, and it is only then that their vastness is most impressive, it is impossible to see their entire height at once, for they subtend under vertical angles so large that they can only be commanded by a considerable motion of the head. In a transverse view, also contained in this work, the angle, formed by the nearer but much lower columns, those which were surmounted with square stone framework, to form openings like lanthorn-lights to a roof, through which only light was admitted into the Hall, is still too great, for these, even in their ruin, concealed the real height of the central and two nearest avenues of columns, which were covered in by enormous blocks of stone that rested flat upon them, and formed at once the roof and the ceiling; the lower ranges were also roofed by the same gigantic means, and all was enclosed against light except at the entrances and from the openings above into the centre avenues. The solemn gloom of such an immense chamber, with so little light, may be imagined, but of its appearance it is very difficult for the artist to convey an idea. Their immensity, their proximity, and the confusion into which some have fallen, led Mr. Roberts to attempt this oblique view also, in the conviction that he ought not to omit to make his subject clear, if possible; and in this he has shown part of the two central rows of columns, seventy-two feet high, and with their capitals of the flowering lotus, twenty-two feet wide: on either side is a row of shorter columns, with the budding lotus capitals, forty-three feet high, surmounted by the square stone framing for the admission of light. The top of this is level with the capitals of the central columns, and supported the central roof, and on either side of these are the numerous ranges of columns upon which the lower roof rests. The Artist's object in selecting these different views of Karnak has been to convey to the untravelled in Egypt some idea of those stupendous works, which have left an undying fame to her Pharaohs.

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TEMPLE OF WADY DABOD, NUBIA.

ON ascending the Nile above Philæ the ruins of the Temple of Wady Dabod are the first that present themselves to the traveller. This, like most of the Nubian temples, was never completed. The two outer columns are left rough as they were hewn, and offer evidence of the practice of the Egyptian sculptors to cut the hieroglyphics after the columns were erected.

The Temple of Dabod appears to have been built by an Ethiopian monarch who succeeded Ergamun, the contemporary of Ptolemy Philadelphus. It was dedicated to Isis. Augustus and Tiberius added, though they left unfinished, most of its sculptured enrichments. The principal building is a portico having four columns in front, with screens that intervene, except at the entrance between the centre columns; this led to a central and two lateral chambers, and by a flight of steps to two others above them: there was another chamber immediately over the adytum. A wing was added, at a later period, on one side of the portico. In the adytum, which is plain and unsculptured, Wilkinson states that there are two monoliths bearing the names of Physcon and Cleopatra, but Roberts says one has been removed, and describes that which remains as a shrine of red granite, simple and beautiful in design, flanked by two columns with lotus-headed capitals of an early period, and having an entablature with a winged Hebe, and sculpture of Nilus tying the sacred ligatures.

The approach to the Temple of Wady Dabod from the river was by steps to a stone quay, and thence through three pylons at short distances from each other, as represented in the background to the Group (in this work.) of Abyssinian Slaves at Korti. The first pylon is the entrance to the wall of circuit, which incloses the other pylons and the Temple.



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TEMPLE OF WADY DABOD, NUBIA



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GENERAL VIEW OF KARNAK, LOOKING TOWARDS BIBAN EL MALOOK.

GENERAL VIEW OF KARNAK, LOOKING TOWARDS BABÁN- EL-MOLOOK.

IN this view, looking towards the north, the eye commands the whole of the ruins of the Great Temple of Karnak, and ranges from the farthest extremity, beyond the wall of circumvallation, over its most sacred precincts, to the entrance facing the Nile; passing by its obelisks, through its stupendous Hall of Columns, and across its vast courts, to the enormous masses of masonry which compose its great propylon: beyond this lies the intervening plain to the river. Then across the Nile the eye stretches over the plains of Medinet-Abou and Goorna, to where it is bounded by the Libyan Mountains, within which lies the valley known as Babán-el-Molook, where are the tombs of the kings of Thebes, or Diospolis, the city of Ammon.

It is difficult for the mind to conceive a scene of more impressive interest. Where busy millions have trod, all is now decayed and desolate: leaving only as a record of the greatness of its Pharaohs, structures so vast, even in their ruins, that nothing exists in any other country, within thousands of years of the age of their erection, to mark such power and greatness in any other former age and people. Everywhere around the spectator lies evidence of the immense buildings which covered the plains of Thebes. Bases of columns, substructures of temples, and enormous masses, of which it would be difficult to trace the purport, are everywhere seen. The large lake on the left, formerly inclosed as a reservoir, will enable the observer to connect this scene with the other General View of Karnak in this work, in which the lake is seen on the right, and where the lateral view of the Temple in its entire length lies before the spectator, from the great propylon to the southern gate in the wall of circumvallation.

“Endless it would be,” says Warburton, “to enter into details of this marvellous pile; suffice it to say, that the Temple is about one mile and three-quarters in circumference, the walls eighty feet high and twenty-five thick. With astonishment, and almost with awe, I rode on through labyrinths of courts, cloisters, and chambers, and only dismounted where a mass of masonry had lately fallen in, owing to its pillars having been removed to build the Pacha’s powder manufactory. Among the infinite variety of objects of art that crowd this Temple, the Obelisks are not the least interesting. Those who have only seen them at Rome, or Paris, can form no conception of their effect where all around is in keeping with them. The eye follows upward the finely tapering shaft, till suddenly it seems not to terminate but to melt away and lose itself in the dazzling sunshine of its native skies. The very walls of outer inclosures were deeply sculptured with whole histories of great wars and triumphs, by figures that seem to live again. In some places these walls were poured down like an avalanche, not fallen: no mortar had been ever needed to connect the cliff-like masses of which they were composed, so accurately was each fitted to the place it was destined to occupy.

“From the desert to the river, from within or without, by sunshine or by moon-

light—however you contemplate Carnak,—appears the very aspect in which it shows to most advantage. And when this was all perfect, when its avenues opened in vista upon the noble temples and palaces of Sesostris, upon Gournou, Medinet Abou, and Luxor: when its courts were paced by gorgeous priestly pageants, and busy life swarmed on a river flowing between banks of palaces, like those of Venice magnified a hundred-fold; when all this was in its prime, no wonder that its fame spread even over the barbarian world, and found immortality in Homer's song."

The Crescent and the Cross.

VIEW FROM UNDER THE PORTICO OF DAYR-EL-MEDEENEH, THEBES.

THIS small but very beautiful Temple, which measures only sixty feet by thirty-three feet, is situated in a secluded valley, immediately behind the palace-temple of Medinet-Abou, and, as its name implies, has been used as a Christian church. The portico is supported by two lotus-headed columns, and at the extremities by two square columns attached to the wall: these are surmounted by the heads of Isis, or Athor. The walls are rent, and the stones, in many places, disjointed, in consequence of the ground on which it stands having been disturbed by digging deep pits in front in search of mummies; and it is probably undermined to a great extent: the sculptures, however, everywhere retain as much sharpness and colour as when they were first executed. Here the mode, in use among the ancient Egyptians, of connecting the stones by wooden dovetails, or cramps, of sycamore, has been extensively adopted. The Temple is inclosed by a wall, of which the bricks are built alternately in concave and convex courses.

The Temple is Ptolemaic, having been begun by Ptolemy' Philopater; it was completed by Physcon, or Euergetes II., who added the sculpture to the interior walls, and part of the architectural details of the portico. The pylon in front bears the name of Dionysius, and at the back of the adytum is found the name of Augustus, "Autocrator Cæsar."

On the walls within are several enchorial and Coptic inscriptions. A staircase once led to the roof. The back part of the *naos* consists of three parallel chambers, of which the adytum is the centre, and upon the walls of these chambers numerous figures are sculptured, emblematical of the mythology with which the founders have sought to identify themselves.



David Roberts R. A.

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VIEW FROM UNDER THE PORTICO OF DAYR-EL-MEDINEH, THEREB.



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ENTRANCE TO THE TOMBS OF THE KINGS, BIRAN EL-MALOOK.

ENTRANCE TO THE TOMBS OF THE KINGS,—BIBÁN-EL-MOLOOK.

HERE the Pharaohs of Thebes were entombed, in a narrow valley in the Libyan range of mountains which bound on the eastern side the valley of the Nile. Its traditional name, the "Gate of the Kings," has been applied to the tombs themselves, but with far greater propriety it seems to have been derived from the narrow gorge at the inner entrance to the valley.

This valley was always known to have been their place of sepulture, and many of the tombs were opened and rifled by the Persians and later conquerors of Egypt: but so ingeniously were some of them concealed, that it was only after a lapse of thirty-two centuries that the indefatigable Belzoni discovered some of them. His zeal and energy in Egyptian research were nowhere more remarkably displayed than in this retired valley. Here his intuitive perception of what the rocks around him concealed led to his opening several of these sacred depositories, which had never before been visited or examined since the day when the priests closed them upon their inmates. These tombs were most costly in their construction, penetrating into the rocks to great depths, and enriched with the most elaborate appliances of art. It is difficult to conceive why such lavish expenditure was incurred in places ingeniously contrived for concealment.

The most remarkable of these tombs, that which in the drawing is seen the second on the left, was discovered by Belzoni in 1817, and bears his name; this tomb, excavated in the living rock, is in its total horizontal length, to where the sarcophagus of Osirei, the father of Remeses, was found within it, three hundred and twenty feet; beyond this another long, sloping passage descended, but the rock had fallen in and barred further progress; its perpendicular depth, below the level of the entrance, is ninety feet. The details of this discovery are fully given in Belzoni's work.

Warburton, who describes his visit to the Tombs of the Kings, says:—"We started at daybreak. For a couple of hours we continued along the plain, which was partially covered with wavy corn, but flecked widely here and there with desert tracts. Then we entered the gloomy mountain gorge through which the Theban monarchs passed to their tombs. Our path lay through a narrow defile, between precipitous cliffs of rubble and calcareous strata: and some large boulders of coarse conglomerate lay strewn along this desolate valley, in which no living thing of earth or air ever met our view. The plains below once teemed with life, and, perhaps, swarmed with palaces; but the gloomy defiles we were now traversing must have ever been as they now are, lonely, lifeless, desolate,—a fit avenue to the tombs for which we were bound.

"After five or six miles of travel, our guide stopped at the base of one of the precipices, and, laying his long sphere against the rock, proceeded to light his torches. There was no apparent entrance at the distance of a few yards, nor was this great tomb betrayed to the outer world by any visible aperture until discovered by Belzoni.

"We descended by a steep path into this tomb, through a doorway covered with hieroglyphics, and entered a corridor that ran some hundred yards into the mountain.

It was about twenty feet square, and painted throughout most elaborately. One gorgeous passage makes way into another more gorgeous still, until you arrive at a steep descent. At the base of this a doorway opens into a vaulted hall of noble proportions, whose gloom considerably increases its apparent size. Here the body of Osirei, father of Remeses II., was laid about three thousand two hundred years ago, in the beautiful alabaster sarcophagus which Belzoni drew from hence as a reward of his enterprise. Its poor occupant, who had taken such pains to hide himself, was 'undone,' for the amusement of a London conversazione."

Belzoni's Travels.

Wilkinson's Egypt.

The Crescent and the Cross.

THE TEMPLES OF ABOO-SIMBEL, FROM THE NILE.

THE smallest of these Temples, and the nearest to the Nile, was dedicated to Isis, and is excavated about ninety feet into the rock. It was, during many ages, the only one known there; for the accumulations of sand had so concealed the Great Temple of Osiris that it remained undiscovered till Burckhardt visited Nubia, in 1813. In his "Travels" he says:—"When we reached the top of the mountain, I left my guide with the camels, and descended an almost perpendicular cleft, choked with sand, to view the Temple of Ebsambol, of which I had heard many magnificent descriptions. There is no road to this Temple, which stands just over the river, and is entirely cut out of the rocky side of the mountain; it is in complete preservation. In front of the entrance are six colossal figures, that measure from the ground to the knee six feet and a half." After describing the interior, he adds,—“Having, as I supposed, seen all the antiquities of Ebsambol, I was about to ascend the sandy side of the mountain by the same way as I had descended, when, having luckily turned more to the southward, I fell in with what is still visible of four immense colossal statues, cut out of the rock, at a distance of about two hundred yards from the Temple: they are now almost entirely buried beneath the sands. The entire head and part of the breast and arms of one of the statues are yet above the surface; the head of the next is broken off, and the bonnets of the other two only appear. It is difficult to determine whether these statues are in a sitting or a standing posture.” After describing the beauty of the head, he states,—“On the wall of the rock, in the centre of the four statues, is a figure of the hawk-headed Osiris surmounted by a globe; beneath which, I suspect, could the sand be cleared away, a vast Temple would be discovered.” On his return to Cairo he informed Belzoni of what he had seen at Aboo-Simbel; and this indefatigable traveller removed enough of the sand to effect an entrance, and disclosed one of the most perfect and extraordinary works of the ancient Egyptians.



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THE TEMPLES OF ABOO-SIMBEL. FROM THE NILE



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COLOSSAL STATUES IN THE PLAIN OF THEBES, DURING THE INUNDATION OF THE Nile.

THE COLOSSAL STATUES IN THE PLAIN OF THEBES, DURING THE INUNDATION OF THE NILE.

IF the solitude of these stupendous figures, seated here for more than thirty-three centuries from the period of their erection, in the midst of a great and populous city, to the present time, where, in the solemn silence of a desert, they exist only as the relics of a remote age, is capable of exciting increased emotion, it is when the waters spread over the plain of Thebes, and, isolating these statues, render them inaccessible and make their dreariness still more impressive.

The annual rise of the Nile is the unfailing evidence of unchanged nature. Its course may have been guided into other channels, or embanked to guard the sacred edifices in the valley from its power; the ability and skill of the ancient Egyptians may have controlled and directed it and distributed its blessings; still it returned at the same period, averaged the same quantity, fertilised the same soil, and was governed by unerring laws, ages before the reign of Menes as at the present day. These statues and the distant temples, the works of man, though passing slowly to decay, attest the grandeur which once existed in this mighty city, of which these ruins are all that remain to attest what Thebes and her people were. The same rising sun still gilds the land in unchanged brightness and undiminished fervour, and the artist, by availing himself of the union of those enduring elements with the transient character of the works of man, makes his picture a moral and its effect sublime.

In the description which has been given of another view of these statues, it is stated that they both represented the Pharaoh Amunoph III., the sovereign of the Hebrew Exodus; but the romance of history has given interest to that statue which, as they are here presented from behind, is seen on the left. It is the *Vocal* Memnon, so called from the early belief, that at sunrise sounds issued from it; and this is attested by travellers who heard and recorded it by inscriptions on the statue eighteen centuries ago.

When Strabo was at Thebes, the upper portion of the statue had been destroyed, as he was told, by an earthquake, but an inscription exists which refers this injury to Cambyses,—one of the acts of that barbarian when he conquered Egypt. It was, at a later period, restored imperfectly by masonry in blocks of sandstone cramped together, and this condition of the statue is represented in both our sketches: the restoration was made about the time of Adrian. Pausanias says that “the Thebans deny this to be the statue of Memnon, but that of Phamenoph.” An inscription on the left foot of this statue bore the name of Phamenoth. The examination of the hieroglyphics by Champollion has discovered the name of Amunoph, and no doubt remains of his accuracy.

The sound said to be emitted by the statue has been attested by many hearers,

who have recorded their impressions in inscriptions which are legible on the legs and feet of the statue. That it was a trick of the priests there can be no doubt, as a stone is still found in the lap of the statue which when struck is sonorous like brass: this was verified by Wilkinson, and confirms what is recorded in an inscription by one Ballilla, that the sound might be compared to that produced by the striking of brass. The Emperor Hadrian heard it *three* times,—a princely compliment to the sovereign and his consort, or to the ladies who accompanied them; for the names still appear, among others in the inscriptions, of Julia Romilla and Cecilia Treboulla.

Wilkinson's Egypt.

SCENE ON THE NILE NEAR WADY DABOD, WITH CROCODILES.

THIS scenery is very characteristic of the Nile in Nubia; the mountains break into bold forms, the rocks are often precipitous, and islands rise abruptly from the river. Here the view is taken looking down the Nile. Wady Dabod, or the Valley of Dabod, lies on the western side of the river, but the Temple of Wady Dabod is situated too far on the left to be introduced in the view. Some Egyptian ruins crest the summit of the island, but, like other masses of ancient structures, which can often be traced on the borders of the Nile, enough scarcely remains to reward the traveller for the labour of research into their history.

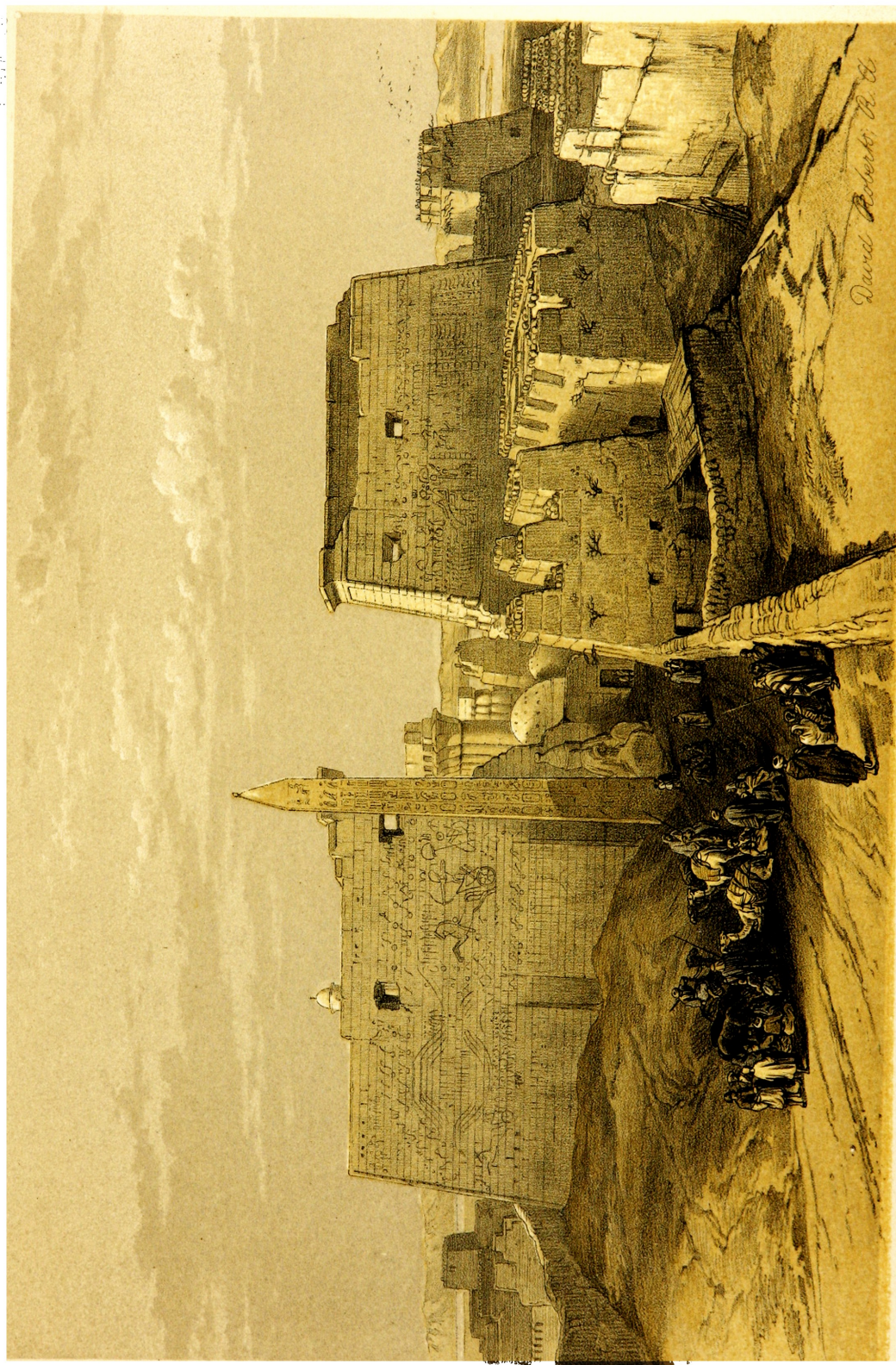
Here our Artist observed many crocodiles. Those brutes, so characteristic of the Nile, that they may be considered its emblems, unlike the changelings of the land, are the lineal descendants of those who were worshipped in certain places in the valley, and contemporary with its earliest Pharaohs. It is the sport of the Nile traveller to shoot at these poor animals; the first crocodile seen on the ascent of the river is a red-letter day in his journal, and his success in killing one is a triumph. They are often seen basking in the sun on the sand-banks, but on the approach of a boat they generally take to the water. Mr. Roberts says, they do not dive into the river—they seem to be denied the power of swimming, and are never seen to float—but enter the water by walking down the slopes and mud-banks; and if steep, their tails are seen out in the angle of the slope, and slowly descend into the water, until they wholly disappear. Of the birds which are always seen near them the Arabs tell strange tales, and assert that they may be constantly seen picking flies from the mouths of the crocodiles, which are open when the animals are dormant.

Roberts's Journal.



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SCENE ON THE NILE, NEAR WADY DABOD, WITH CROCODILES.



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GRAND ENTRANCE TO THE TEMPLE OF LUXOR.

GRAND ENTRANCE TO THE TEMPLE OF LUXOR.

ONE of the most beautiful scenes in the work is this approach to the magnificent Temple of Luxor, but it has been shorn of a striking feature by the removal of one of its Obelisks, which now decorates the Place Louis XV. in Paris,—a spot which, as it has changed its name with every revolution in France, it may be as well to preserve here by that by which it was longest known.

How beautiful, how grand the approach to Luxor must have been, when these Obelisks stood before the colossal statues of Remeses II., one on either side of the approach to the stupendous pylons, enriched with sculpture and painting, by which the Temple was entered!

This sketch is made from the summit of a mound that overlooks the huts of the village of Luxor, which, like the foul nests of the swallow, disfigure the beautiful objects to which they are attached; it is here that the vast propylon and the remaining Obelisk, in their half-buried state, are best seen, though surrounded by the mud-huts of the modern Arab village, each covered by clusters of pigeon-houses, composed of brown earthen pots, in which they breed. The incredible quantity of such pots even now used by the inhabitants of Egypt leads one to conjecture that the same custom prevailed in remote times, and may in some degree account for the prodigious quantities of broken earthenware found on or near the sites of the ancient towns and cities.

The mud-huts of the natives bear the common character of Egyptian buildings in the extension of their bases; they are all pyramidal, sloping upwards to their roofs, but upright within,—a principle adopted, in all probability, by far more ancient inhabitants than those who built the oldest of the structures of Egypt.

The propyla are enriched with elaborate sculpture, recording the military deeds and conquests of Remeses II. A besieged city surrounded by water is represented; in which this Pharaoh is seen in his war-chariot triumphant over his vanquished foes. On the right wall Remeses II. is again represented, seated on a throne giving audience to his subjects, or sitting in judgment on his captives at the gate of the camp,—the Eastern locality for its customary administration.

The perforations or openings seen in these propyla, and the grooves or steps immediately below, were for affixing the flag-staffs, on which floated the banners on the days of ceremony. One only of the colossal statues of Remeses is seen between the Obelisk and the propylon; the other is concealed in this view, but the unseen statue appears in another plate in this work, which represents a side view of the remaining Obelisk and both the statues, and also in a vignette of this statue alone.

Over the left propylon appears the top of the minaret of the Mosque of Abd Alhajaj. The Nile and the Libyan mountains are seen beyond, and mark in this view the relative position of the Temple to the river.

Whilst our Artist was sketching, a hawk—a descendant of those from whom Osiris was symbolised—perched sometimes on the Obelisk, and occasionally swept down upon the pigeons, collected in such infinite numbers around him.

At Luxor there still remains a community of Coptic Christians, but their rules and doctrines are so debased, and differ so widely from our own, that even Gibbon designated their religion as “a sightless and hideous mummery of a Christian church.”

Roberts's Journal.

GENERAL VIEW OF KALÁBSHEE, FORMERLY TALMIS, NUBIA.

THIS point of view admirably represents the striking situation of one of the largest of the Temples of Nubia. Its noble elevation above the river, the two magnificent terraces and steps by which the entrance is approached, the grand range of mountains by which the scene is backed, the rich groves of palms and acacias in front, and even the mud houses of the population here, add to the striking grandeur of the Temple and the picturesque character of the whole scene.

The present Temple was begun in the reign of Augustus, and though several succeeding emperors contributed towards its completion, yet it was left unfinished. Wilkinson thinks that it was built on the site of an older edifice, as a little chapel at the north-east corner is anterior to the building of the Temple—probably of the time of Thothmes III., whose name can be traced on a granite statue which is still lying on the quay or terrace before the entrance; and many of the blocks with which this Temple has been built have evidently been previously appropriated in such a structure.

There are two walls of circuit which are joined to the propylon, and the whole presents a magnificent mass, which incloses the court, the portico, and the naos; the latter is divided into three successive chambers. The mountain, at the extremity, has been cut away to afford space for the Temple. The sculptures are of a low order. There are numerous ex-voto inscriptions, chiefly to Mandoli, the ancient deity of *Talmis*. One of the most interesting is in Greek, by Silco, king of the Nubadæ and of all the Ethiopians,—one of those sovereigns on the frontier of the Roman states who, by treaty with Diocletian, protected it from the enemies of the Empire.

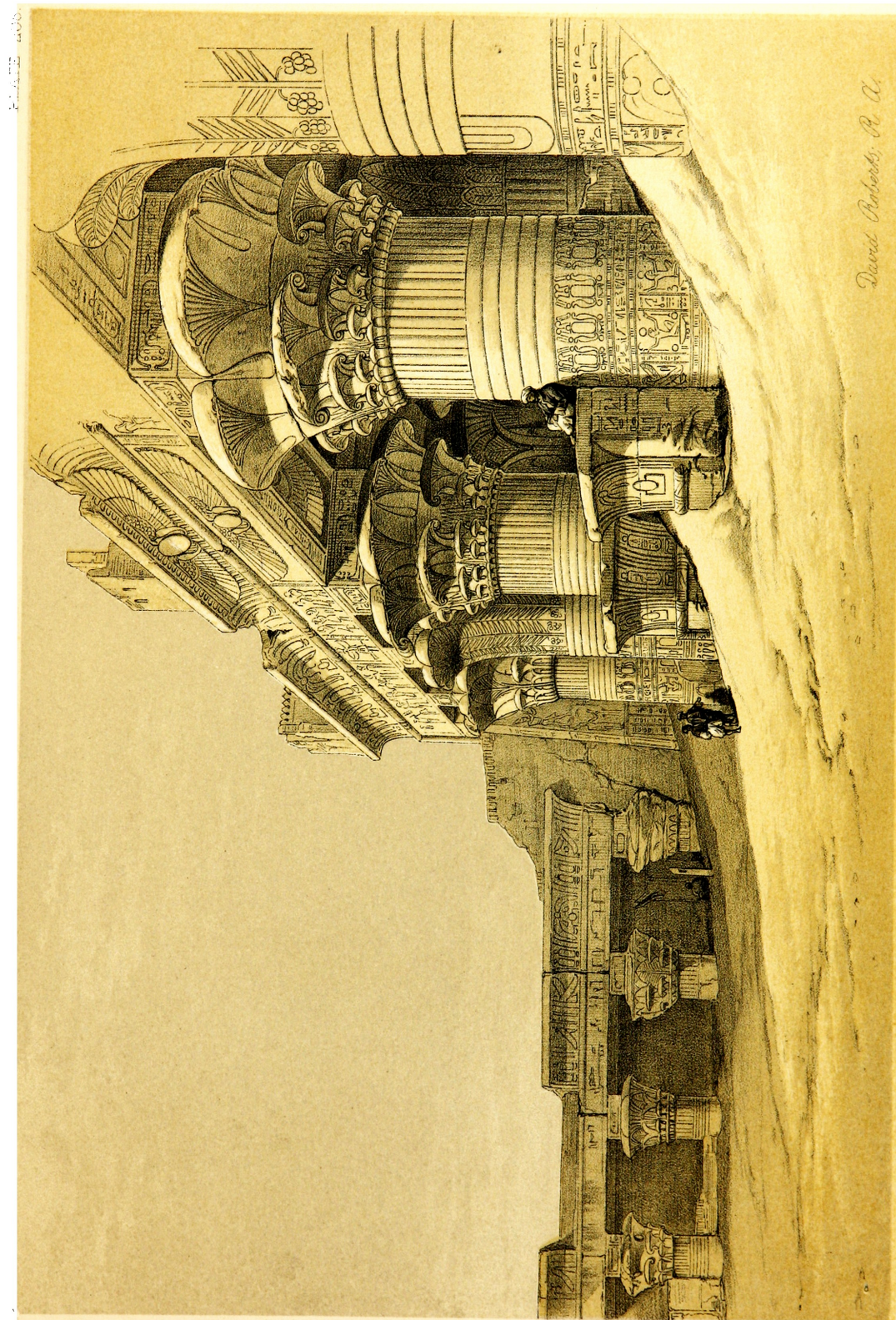
Roberts's Journal.

Wilkinson's Egypt.



London: Published Ser¹ 15th 1856 by Day & Son, Gresham Street, Lincoln's Inn Fields.

GENERAL VIEW OF KALAE CH, FORMERLY TOLMIS, NUBIA.



London Published Sept 1st 1856 by Day & Son Gate Street Jarvis & Im. Fields

FACADE OF THE PERNAGN OF THE TEMPLE OF EDFOU.

FACADE OF THE PRONAOS OF THE TEMPLE OF EDFOU.

THIS is taken from the side opposite to a former view of the Grand Court, and exhibits more of the cloistered colonnade which surrounds three of its sides, by which the pronaos was approached. Around this cloister the priests ambulated, sheltered from the burning sun of Egypt, and where now a poor weaver is seen at work, shadowed by the screen which had sheltered the Pharaohs from the same sun—unchanged in its thousands of courses since the erection of the Temple; and unchanged in its effects and influence from a period long antecedent to the existence of any temple, any people, any social state in the land of Egypt.

There are no ruins so complete in the valley of the Nile as those of Edfou, none by which the decorative taste of its architects can be so justly appreciated. Karnak is more severe than Dendera, more florid than Edfou—less severe than the former, this is more beautiful and pure than the latter.

Not one of the temples of Egypt made a stronger impression for its beauty and picturesqueness upon our Artist than that of Edfou. He had visited it in his ascent of the Nile, and on his return he says:—"It has not lost by the temples that I have seen, but, on the contrary, gained in the impression it gives me of its extent and regularity, its massive proportions, and the beauty of its sculpture; and surpasses all above it for its colossal size and the excellent preservation it is in, excepting where it has been wantonly injured. I made two large drawings of the portico, and then from the latter looking across the court, or dromos, towards the propylon; but the heat which I endured, even under the protection of an umbrella, was intolerable, though this was in November." In every situation in which it is viewed it is a picture. It has breadth in its parts; the columns, though massive and half buried, are exquisite in form. The beautiful variety in the capitals of the columns, though they vary as next to each other, yet they are uniform in those on one side of the façade of the pronaos corresponding to those on the other; but this variety is carried throughout the colonnade which surrounds the dromos, or court. Many are much injured, but not so much by time as by the violence of the conquerors of Egypt.

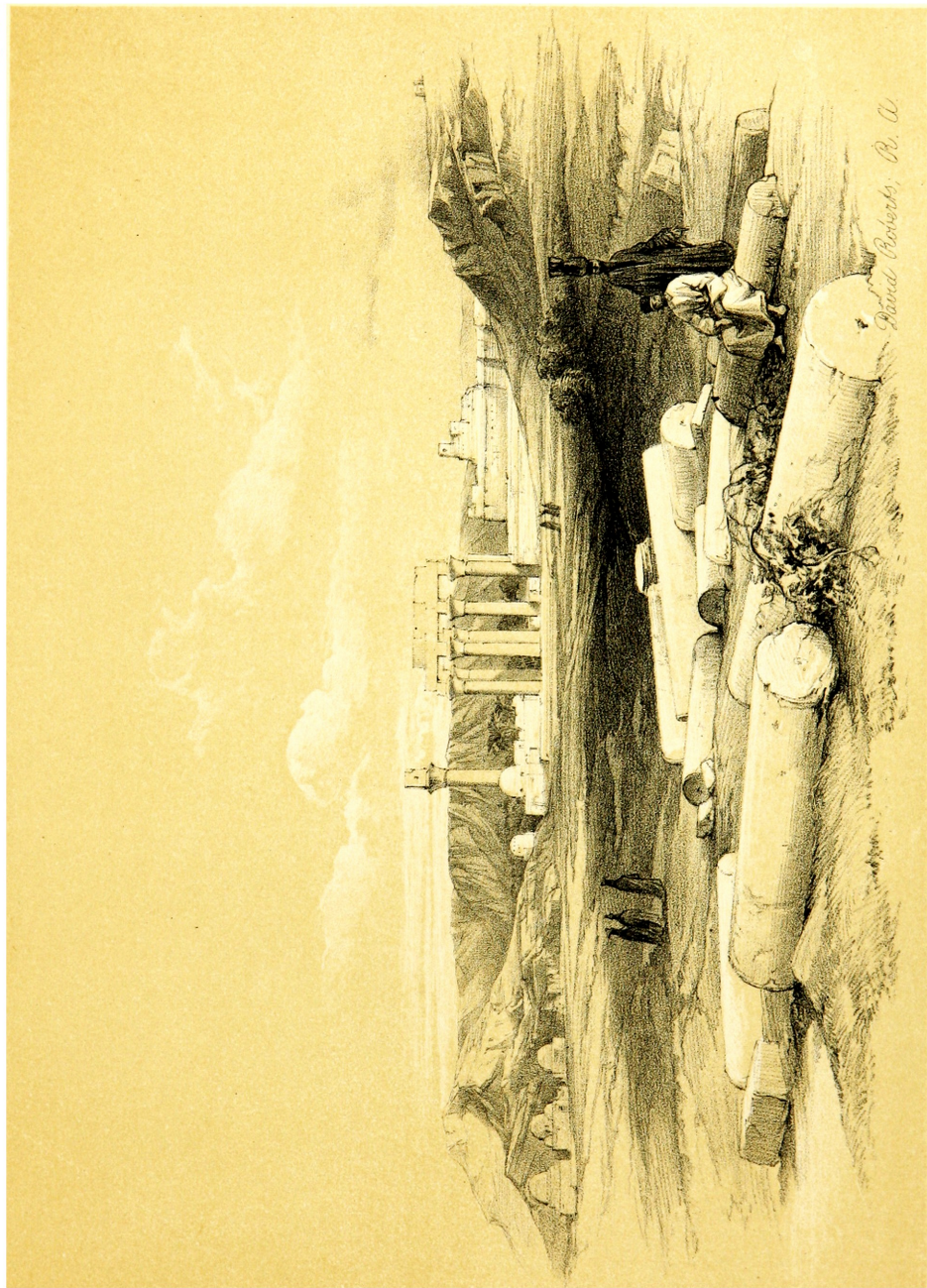
There is no temple of Egypt so desecrated by the hovels of the inhabitants as this. Everywhere they fill up corners, hang on cornices, and cover roofs. Fortunately, within the dromos, the Pasha has expelled them, and cleared the corridors to make granaries of corn, and the impression of its beauty is left nearly undisturbed.

RUINS OF ERMENT, ANCIENT HERMONTIS, UPPER EGYPT.

THESE ruins are the first at which the traveller arrives on ascending the Nile above Thebes. There formerly existed here a larger Temple, which has long been destroyed; the ruins that remain are of a lesser Temple, which is supposed to have been the *mammeisi*, or “lying-in house,”—required for that triad of Egyptian mythology which was worshipped at Hermontis. The Temple was built by the celebrated Cleopatra, and Ptolemy Neocæsar, her son by Julius Cæsar. It formerly consisted of an exterior court formed by two rows of columns, connected by low screens, a small transverse colonnade, and the naos or adytum divided into two chambers. Its sculptured decorations are of an inferior character, and strongly indicate the decline of Egyptian art. Here is a reservoir of hewn stone. A tradition pretends that Hermontis was the birth-place of Moses!

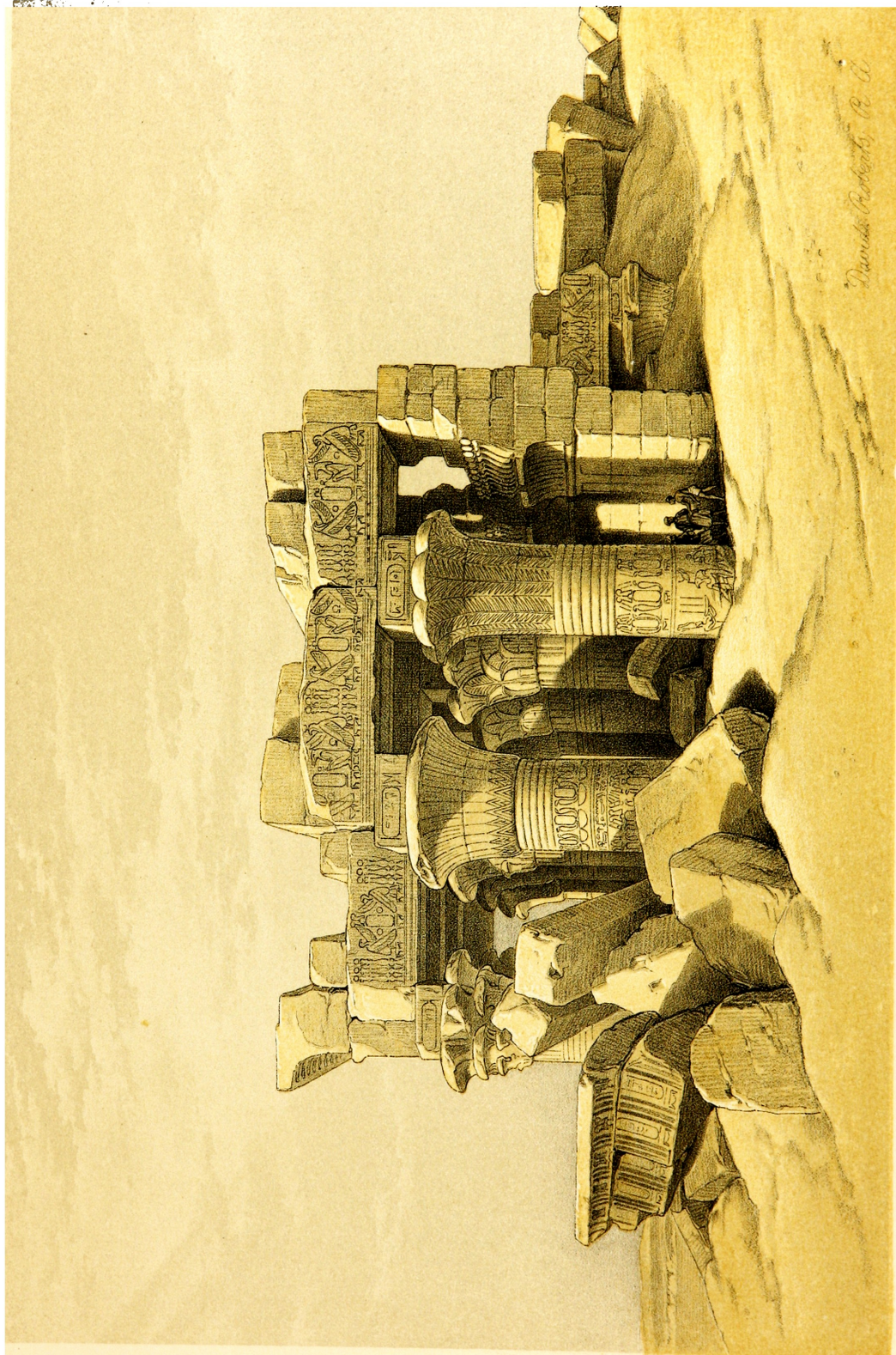
In the foreground are the ruins of a Christian Church; its columns of red granite lie about in confusion. It was built during the Lower Empire out of, it is supposed, the ruins of the larger Temple, of which the substructions only can now be traced. This Church was of considerable extent, nearly two hundred feet long and ninety feet wide; the massive blocks of a wall, and the columns, are evidences of the care which had been bestowed upon its erection, and that it was raised when Christianity was the established religion of the land.

In this view the length of the Temple is seen from the single erect column of the court, and the remaining columns of the pronaos, to the adytum; upon the roof of the naos is the residence of the Sheik of Erment, and every available spot within and about the Temple is occupied by the mud-huts of the inhabitants,—a desecration common to all the sacred structures of ancient Egypt.



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RUINS OF HERMONTIS, ANCIENT HERMONTIS, UPPER EGYPT



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RUINS OF KOM EL-HISO.

KOM-OMBO.

THE principal remains are those of a double Temple dedicated to two deities, to whom equal honours were paid. It is Ptolemaic, and a Greek inscription over the entrance of one of the adyta informs us that part of it was erected by the soldiery stationed in the Ombite nome during the reigns of Ptolemy and Cleopatra, "gods Philometres" (the sixth Ptolemy and his wife and sister).

Sevek, or rather Sevek-ra, and Aroëris, are the gods of the Temple, and it is curious to observe, both in the hieroglyphics and arrangement of the building, how carefully their equality was preserved, so that no preference should be given either to one or the other. In the Greek inscription I have just mentioned, the latter is called "Aroëris, the great god Apollo." "He was brother of Osiris and son of the Sun," says Plutarch, who is confirmed by the hieroglyphics. He appears, in fact, to be a deification of the sun's rays; and as the hawk typified that luminary as the emblem of light and spirit, so Aroëris is symbolically represented by the hawk. Sevek-ra was another deified attribute of the Sun, represented by a crocodile, whose scales were supposed to have some agreement therewith. Sevek is here called (and also at Thebes) the father of all the gods, and, therefore, has some claim to be considered as Saturn. In the interior of the Temple he is mentioned as "Sevek, who struck Apoph the serpent in the presence of the Boat of the Sun." Both these deities are called "Lords of Ombos," but Sevek appears to have been the more ancient, and, as deity of the Ombite nome, his figure was struck upon the Roman coins.

The portico has consisted of fifteen columns, of which thirteen remain standing. It is a magnificent structure even in ruins. On the architrave the winged globe is twice sculptured, the odd number of columns in front compelling or being the result of this double arrangement. From the portico are two doorways leading to an area, supported by columns; but, though these parts of the Temple are double, there is no absolute division until we come to the adyta, which alone were separated.

A lofty brick wall of circuit has inclosed the sacred precincts; and built into the south-east side of this is an old gateway of the time of Thothmes III., from the hieroglyphics of which we learn that a Temple of Sevek then existed. In a line with this, on the side of the river, is a portion of a large pylon of the Ptolemaic era, that seems to have stood opposite to the smaller Temple (called the Typhonium, and consecrated to the third member of the Triad), of which the fragments cover the banks of the river, having fallen from being undermined by the current. Some fragments of columns show that they were surmounted by the head of Athor, as at Dendera. Some stones show it to have been built from the materials of a previous one of Thothmes. A small basalt altar lies near. We all read of the enmity of the Tentyrites and Ombites, but it strikes me, from the distance of the belligerent parties, their quarrels could not have been either very frequent or very bloody, notwithstanding all tales to the contrary. To prevent the ill-feeling and hatred that

would otherwise have arisen between the different neighbouring provinces, and to maintain peace, the wily priests generally introduced the gods of the adjoining nomes as contemplars; so that, from one end of Egypt to the other was a connected chain of worship—the religious adoration of each nome dovetailed into those adjoining from the sea to Meroe.

The sculpture of the Egyptians offers portraits, more especially that of their kings, varied according to the age of the monarch and consequent change in his personal appearance. The gods, however, do not appear (when represented with human heads) to have had any distinction of feature, but are, in nearly every instance, represented with the face of the reigning monarch—a species of flattery somewhat Oriental. Thus the figures of Osiris in the great rock-cut Temple of Aboo-Simbel, and all other temples erected or sculptured in his reign, bear the noble features of the great Remeses (the Sesostris of Herodotus).

Notes by J. S. Perring, Esq.

ISLAND OF PHILÆ, LOOKING DOWN THE NILE.

THIS beautiful Island, and the objects which enrich it, seen from any point of view, furnish a subject to the artist; and he would find in Philæ alone materials to fill a portfolio. Beauty is its characteristic; for however much the ancient structures of Egypt may, by their vastness and extent, and the magnitude of their composing parts, cause us to reflect upon the powers employed to construct and arrange them, and thus impress us deeply with emotions of the sublime—in beauty, Philæ, with its temples, has no rival on its sacred river.

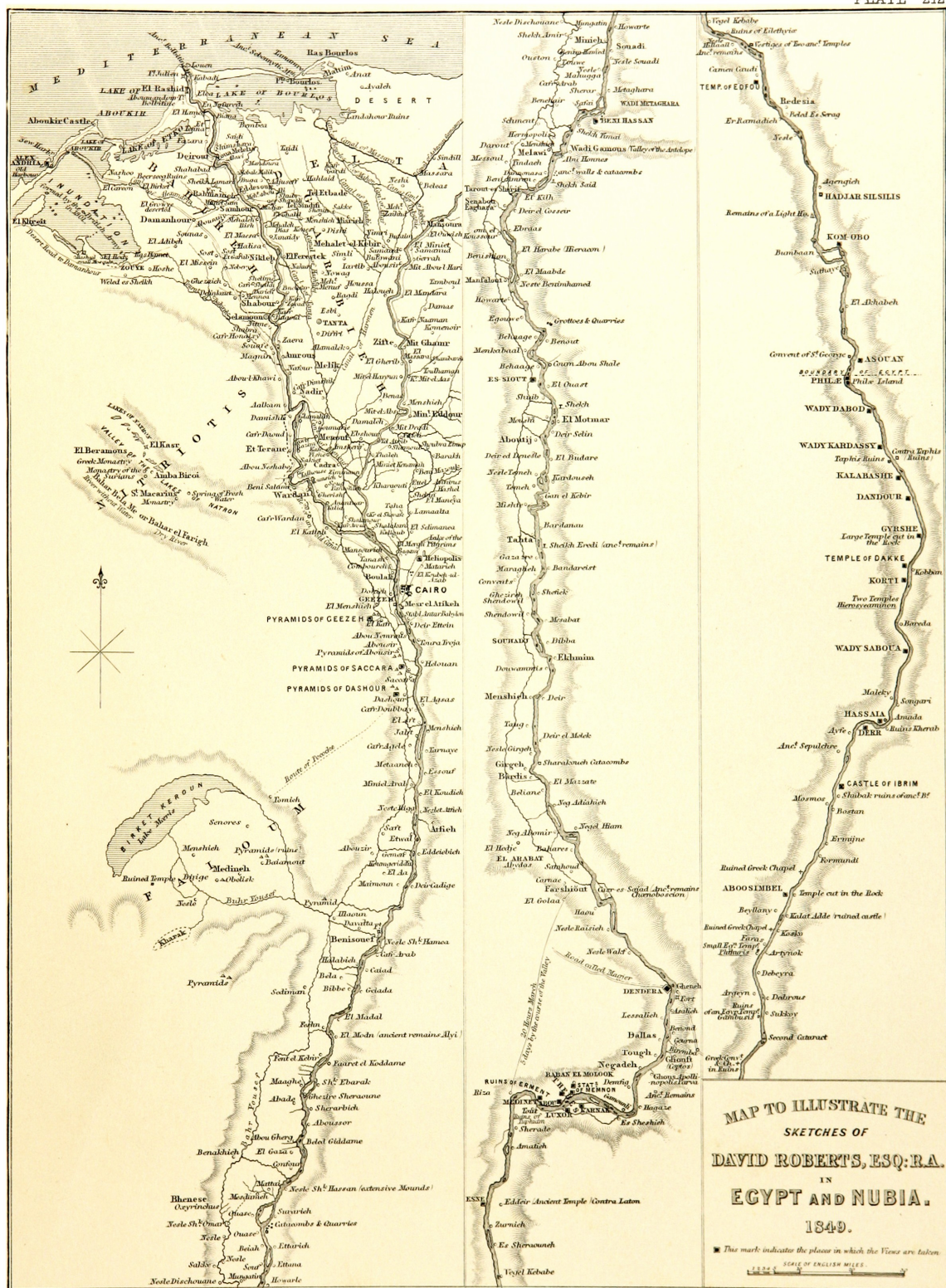
In this view the masses of granite are seen which are covered with sculptured inscriptions, the beautiful hypæthral Temple, the obelisk which contains inscriptions of great interest, part of the cloistered court, and, towering over all, the great propylon. On this side, too, is the usual harbour where the boats of travellers are secured, and the materials for the picturesque on this Island are here seen perhaps in the greatest profusion; granitic rocks and ruined temples, broken and beautiful forms of natural and artificial embankments, and the refreshing verdure of the palms and sycamores, contrasted with the arid and burning sands, which descend on the banks of the Nile even to the water's edge, give an air of enchantment to this spot, selected for the eternal repose of Osiris, of "him who sleeps in Philæ."

This Island is now destitute of resident inhabitants. The remains of Arab huts desecrate the courts, recesses, and even summits of their temples. Philæ appears not long since to have been inhabited, but the few Nubians who were there have been expelled by order of their tyrant governors.



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ISLAND OF THE NILE. LOOKING OVER THE NILE.



DS 48 .C94 v.5

Croly.

The Holy Lnad, Syria, Idumea, Arabia,
Egypt, and Nubia.

